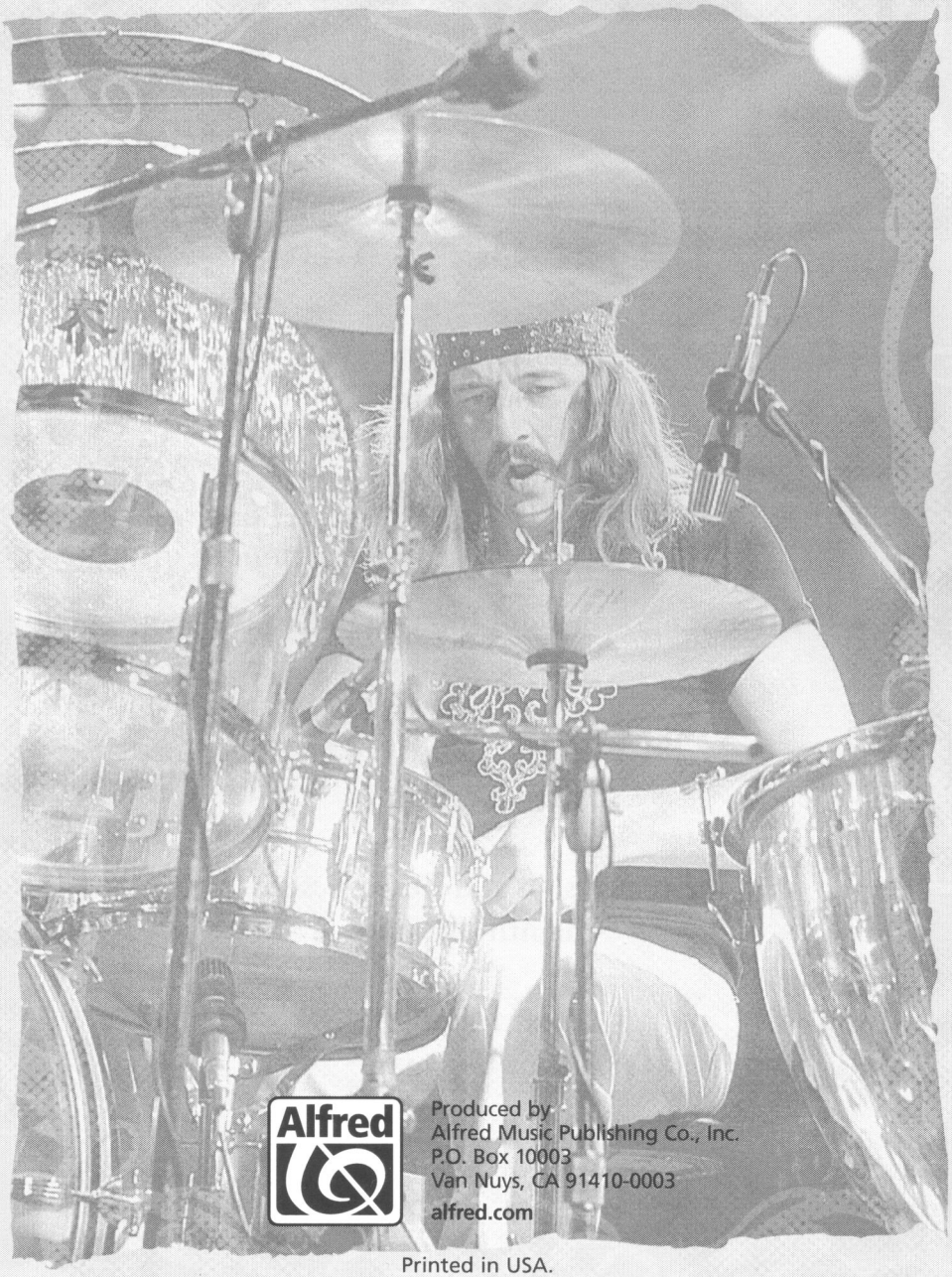
DRUM TECHNIQUES of Led Zeppelin

Note for Note Transcriptions of 23 Classic John Bonham Drum Tracks

Transcribed by Joe Bergamini

Alfred

DRUM TECHNIQUES of Led Zeppelin



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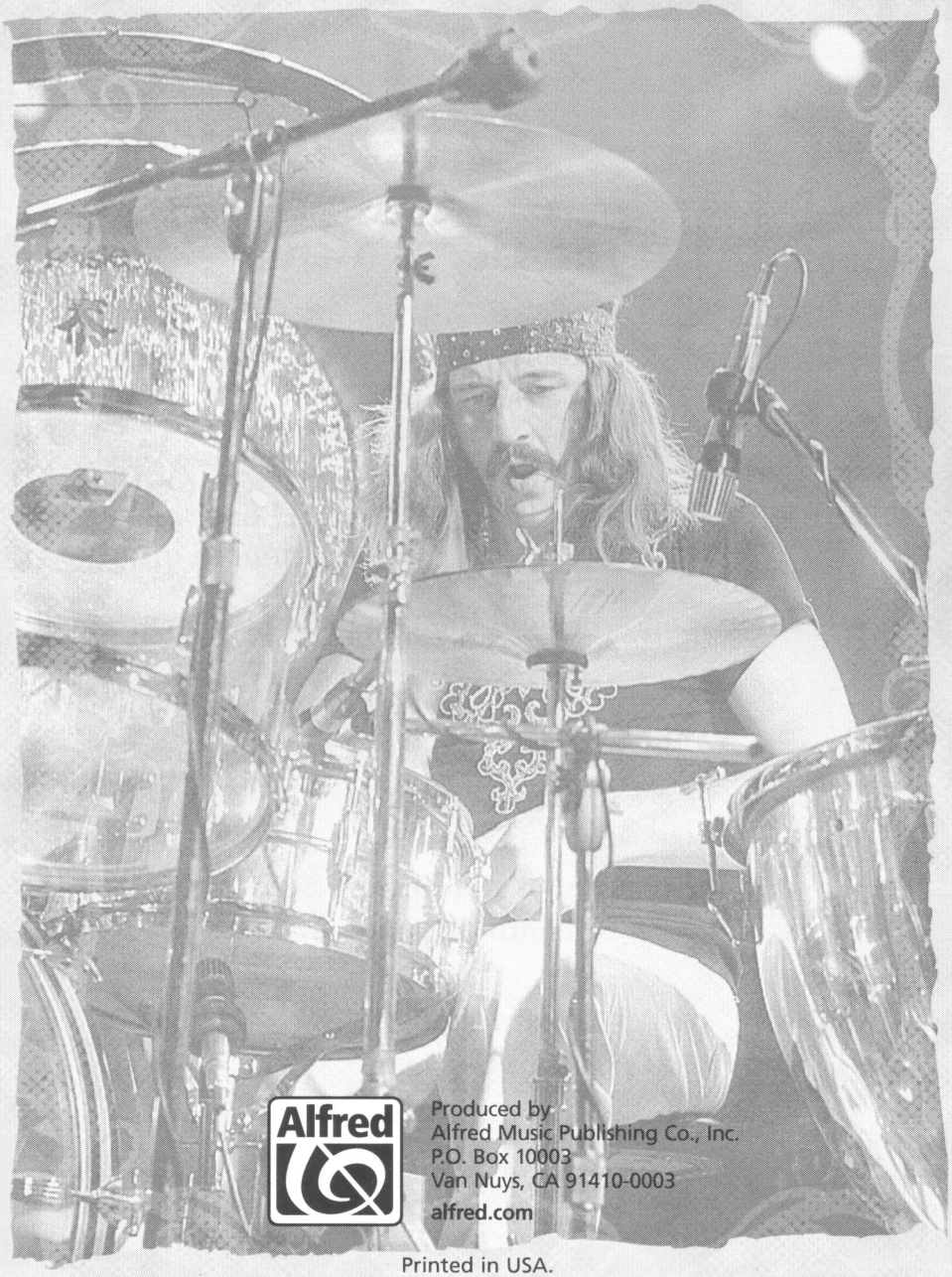

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DRUM TECHNIQUES of Led Zeppelin

By Joe Bergamini

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About the Author

Joe Bergamini is an internationally-recognized drummer based in New Jersey. He is the drummer for the prog-rock group Happy The Man, and appears on their long-awaited 2004 Inside Out release, *The Muse Awakens*. Joe performs in both the New York City and national tour productions of Tony-award winning Broadway show *Movin' Out*, which features the music of Billy Joel. As co-leader (along with guitarist/composer Zak Rizvi) of his own band 4Front, Joe has released three albums of instrumental prog-rock/fusion on his own label, Spec Records. For 11 years Joe was the drummer in Power Windows, *The Ultimate Tribute to Rush*, performing all over the Eastern US, in Puerto Rico, and especially to an intense fanbase in New York City.

Joe has been performing clinics for Tama Drums, Sabian Cymbals, Evans Drumheads, Latin Percussion, and Vic Firth Sticks for 10 years. He has appeared at the Ultimate Drummers Weekend (Melbourne, Australia), The Cape Breton Drum Festival (Nova Scotia, Canada), and has given hundreds of clinics in public schools and many in retail stores as well. He also teaches private lessons at his studio in New Jersey.

Joe has written three other books: *Turn it up and Lay it Down* (Warner Bros. Publications), *Classic Tracks* (Modern Drummer Publications/Hal Leonard), and *It's Your Move* (with Dom Famularo) (Warner Bros. Publications), and is working on two other forthcoming projects for Warner Bros. A frequent writer for *Modern Drummer* magazine, Joe writes the "Rock Charts" column regularly and has written various articles for the magazine. Joe endorses Tama drums, Sabian cymbals, Vic Firth sticks, Evans drumheads, Latin Percussion and XL Specialty Percussion.

Please visit Joe's website at www.joebergamini.com.

Acknowledgements

The author would like to specially thank Ray Brych, Mike Finkelstein, David Hakim, and Aaron Stang at Warner Bros. Publications for making this project a reality, and Rick Gratton for his expert assistance in editing the transcriptions (and other advice). Also thanks to Dom Famularo, Ron Bienstock, David McAllister for additional advice, as well as the kind people of Tama, Sabian, Vic Firth, Evans, and Latin Percussion. Much love to Kimberly, Nicholas, and Jennarose Bergamini.

Introduction

"John was the greatest rock drummer ever, as far as I'm concerned."

- Jimmy Page

In the 24 years since his death, John Bonham has amassed ever more drummers, musicians and fans who echo Jimmy Page's sentiment. His playing with Led Zeppelin is on the short list of music that anyone considering playing drums must be familiar with. John Bonham is the true grandfather of modern rock drumming. He, more than anyone else, defined the vocabulary of rock drums and set the stage for all rock movements that followed him. A keen familiarity with his work is an absolute must for any rock drummer.

With this in mind, we present the new and updated edition of "Drum Techniques of Led Zeppelin". I have painstakingly gone through every chart and done my utmost to document every ghost note, stick click, and cymbal crash played by the great Bonzo on these songs. My recommended approach to using these charts is to listen very carefully, preferably with good headphones, to the songs while reading along with the book. Before playing, study the charts and above all, take note of the special swagger John Bonham brings to his playing. His feel will never be duplicated. The charts in this book represent the closest the printed page can come to documenting John's playing, but in truth it is impossible to put his feel on paper.

In recent years a veritable treasure trove of Zeppelin/Bonham material has come to light, to the delight of Zeppelin fans and drummers alike. Most highly recommended are the DVD release *How the West Was Won* (Atlantic), containing tons of archival footage that is a (repeated) must-see for all drummers. Also check out the great book *John Bonham: A Thunder of Drums* by Chris Welch and Geoff Nicholls (Backbeat Books) for the greatest single source of information on Bonzo, including his biography and choice of equipment.

In my previous book, *Classic Tracks* (Modern Drummer Publications) I included a transcription of the song "Out on the Tiles." In my comments for that song I wrote that John Bonham was one of the most misunderstood drummers of all time. He had a reputation for sounding like he was "demolishing a shed," as some of his mates put it. But he came from essentially a jazz and R&B background, which gave him his trademark swing and also made him into a very dynamic and musical player. Check out his use of ghost notes, use of implied swing, and supreme musicality throughout this book. Also notice the dynamics that Bonzo and the entire band used on all these songs—a lost art in much of the rock and pop music of today.

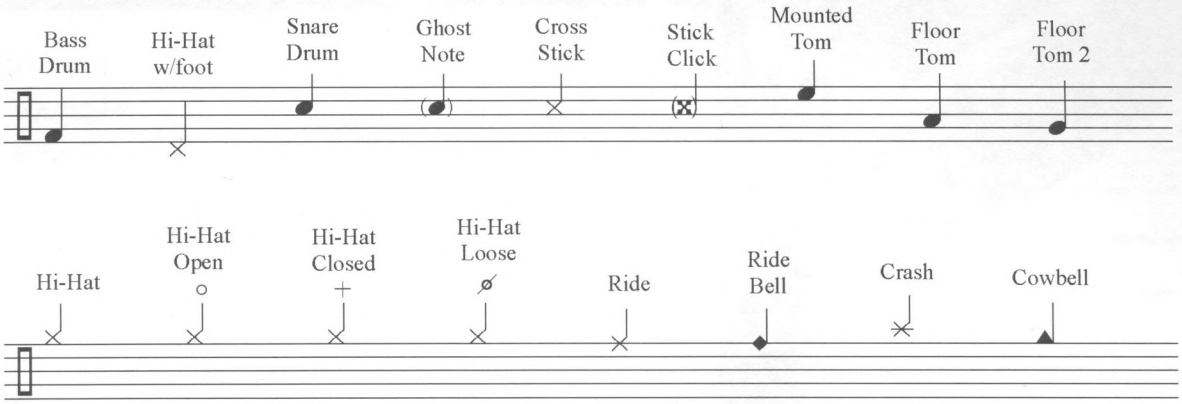
Working on this book rekindled my longtime passion for Bonham's drumming, and I want to thank Ray Brych and everyone at Warner Bros. for inviting me to work on this project. It has been a great re-education.

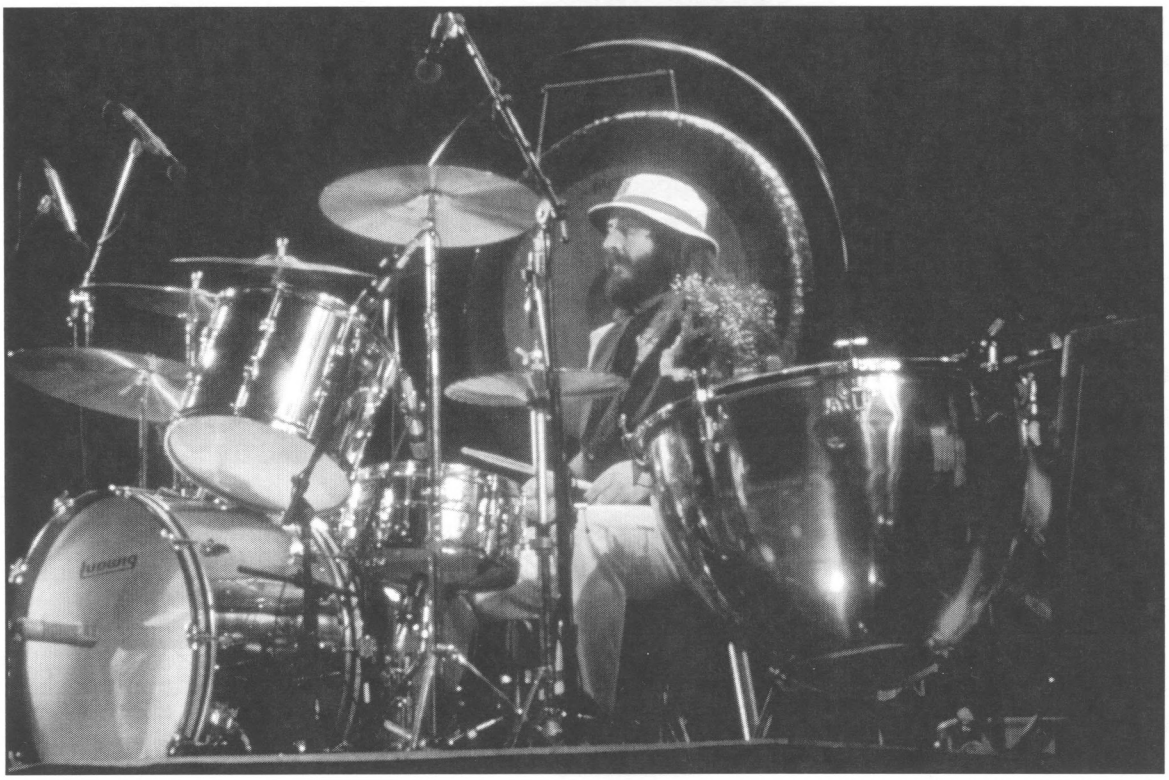
Please visit my website at www.joebergamini.com for more transcriptions and educational material.

- Joe Bergamini

Photography: Jeff Mayer/Star File

Key





Photography: Bob Gruen/Star File

Led Zeppelin

(Atlantic 82632)
Year released: 1969
Producer: Jimmy Page
Engineer: Glyn Johns
Recorded and mixed at Olympic Studios, London

Good Times Bad Times: This is one of the early songs that made Bonham a drumming legend. The left foot hi-hat plays eighth notes throughout almost the whole song. It only stops during the measures where a cymbal choke occurs (and the band rests). To make the chart easier to read, the hi-hat eighth notes are shown for each measure where they restart and then the following measures contain the indication "hi-hat 8's continue simile." This song is a classic example of John Bonham's legendary single bass drum chops. The broken 16th-note pattern he plays here has been copied by rock drummers for the last 3 decades. Carmine Appice's book "Realistic Rock" contains great exercises for developing this lick. The exciting tom fills in the tune perfectly punctuate the syncopated bass drum work.

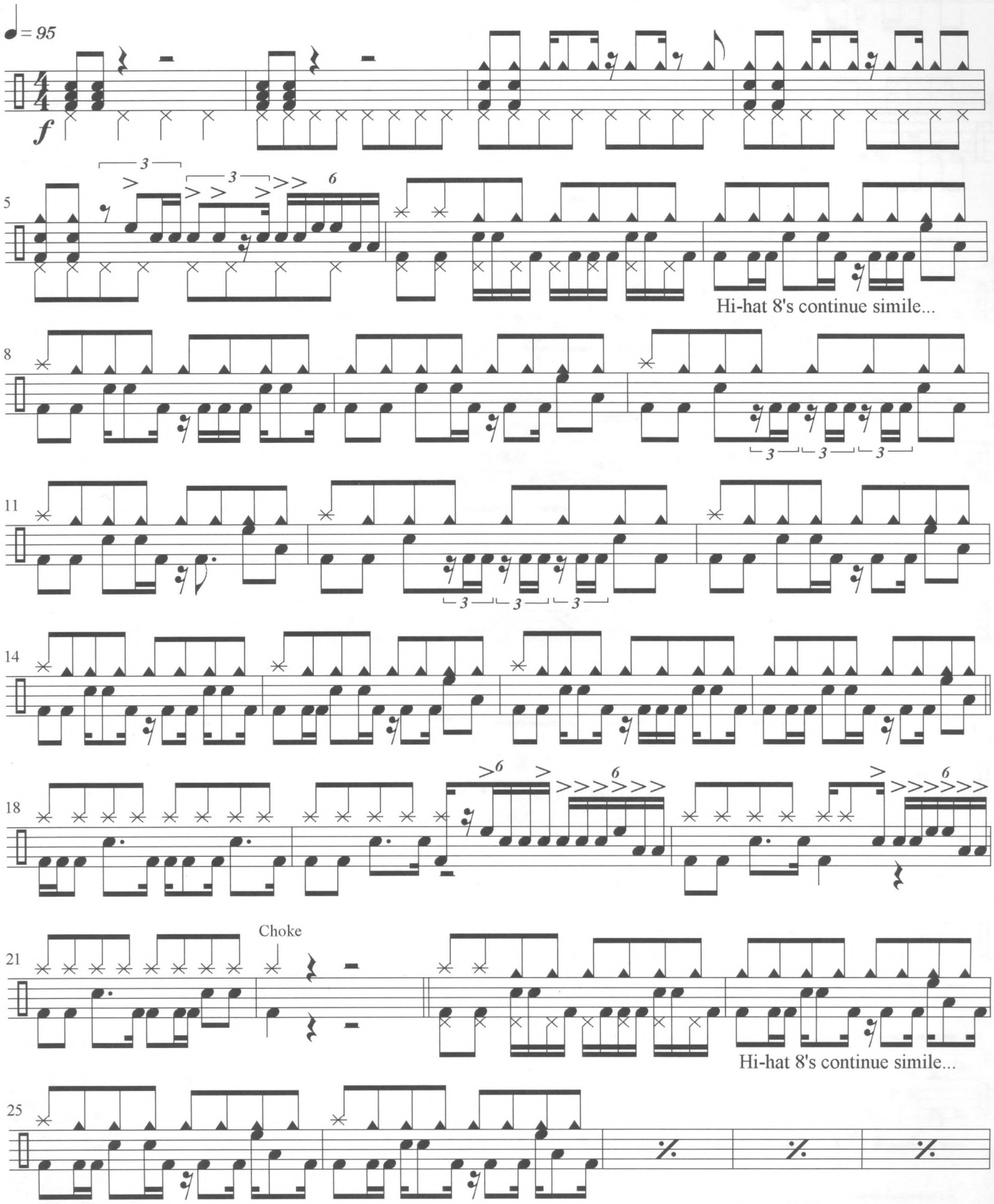
Babe I'm Gonna Leave You: Almost the exact opposite approach from "Good Times Bad Times," the drum part in "Babe I'm Gonna Leave You" is very supportive and driving. There are very few fills; instead Bonham uses extreme dynamics. He chooses to rest or play only a foot hi-hat part during the quiet sections, and then comes in at superhuman volume, riding on a crash cymbal in the answering sections.

Dazed and Confused: Led Zeppelin was heavily influenced by the blues, and "Dazed and Confused" is built around a traditional 12/8 blues groove. Of course, in typical Zep fashion, there are a few interesting twists. The backbeat shifts to beats 1 and 3 in the second and third verses. This can be confusing to play. The easiest way to understand the phrasing is to listen to the guitar and bass and try to hear how the drum groove lines up with the guitar theme. Like "Babe I'm Gonna Leave You," this song uses a wide dynamic range and showcases Bonham's musicality. A great example of his skill starts around measure 108. Bonham cleverly changes the straight rock eighth-note pulse to a swinging shuffle groove, then launches into one of his signature fills in measure 118.

Communication Breakdown: Bonzo riffs along together with the band in this catchy, driving rocker. The drum part is very energetic but also perfectly supportive of the song.

GOOD TIMES BAD TIMES

Words and Music by Jimmy Page, John Paul Jones, John Bonham and Robert Plant
From the album "Led Zeppelin" (Atlantic 83632) (1969)



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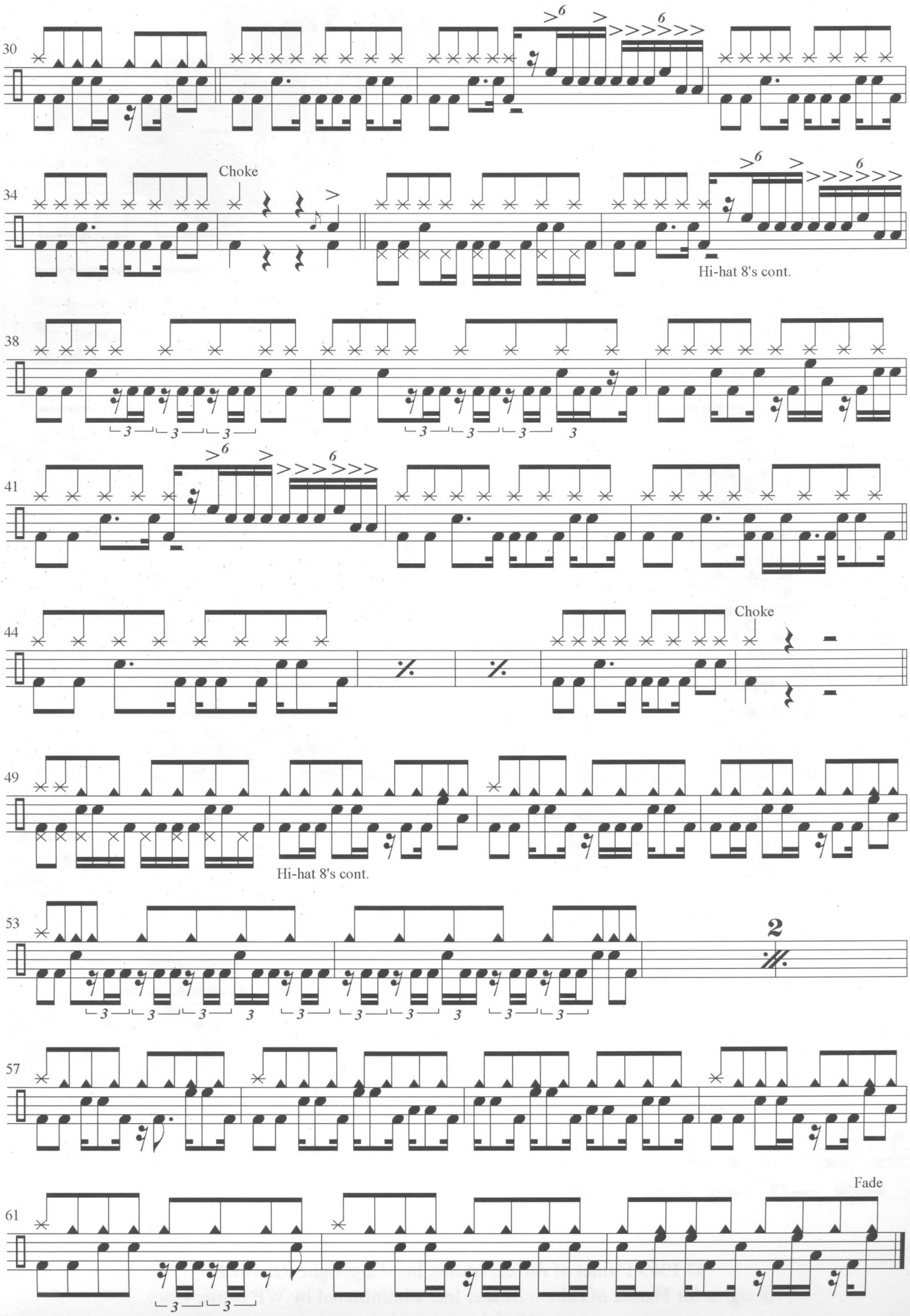
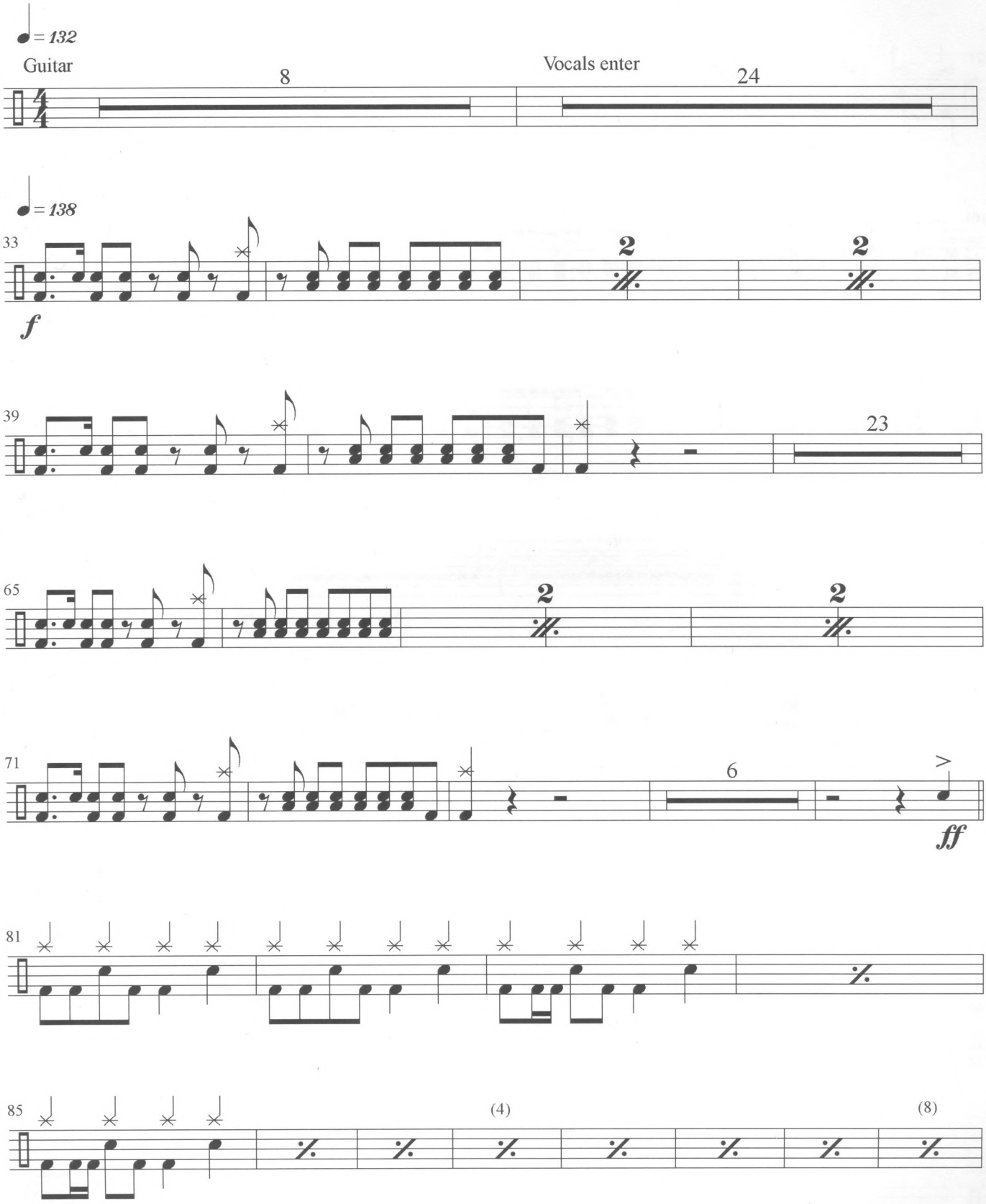

30
34
Choke
Hi-hat 8's cont.
38
41
44
Choke
49
Hi-hat 8's cont.
53
2
57
61
Fade

BABE I'M GONNA LEAVE YOU

Words and Music by Anne Bredon, Jimmy Page and Robert Plant
From the album "Led Zeppelin" (Atlantic 83632) (1969)



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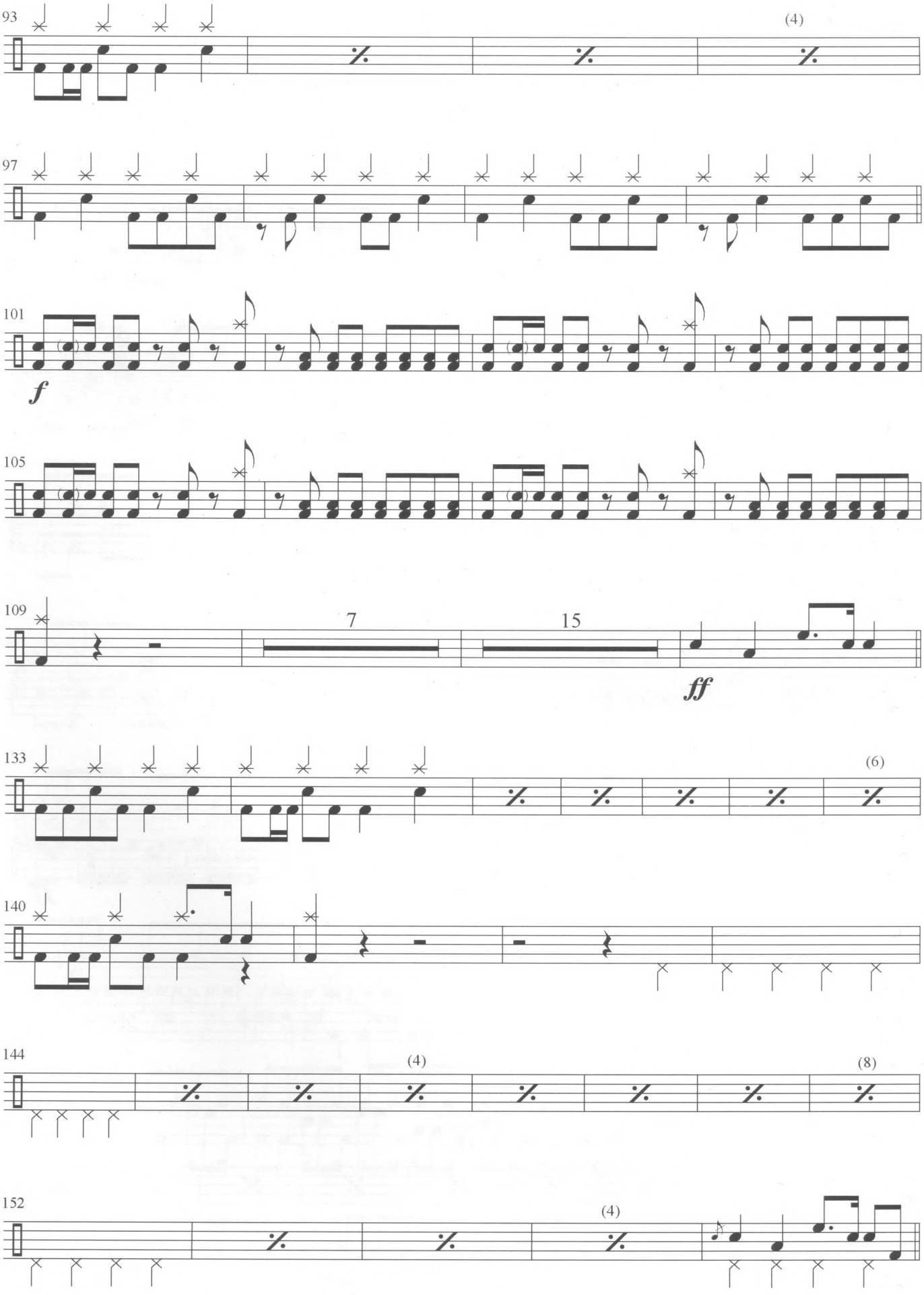
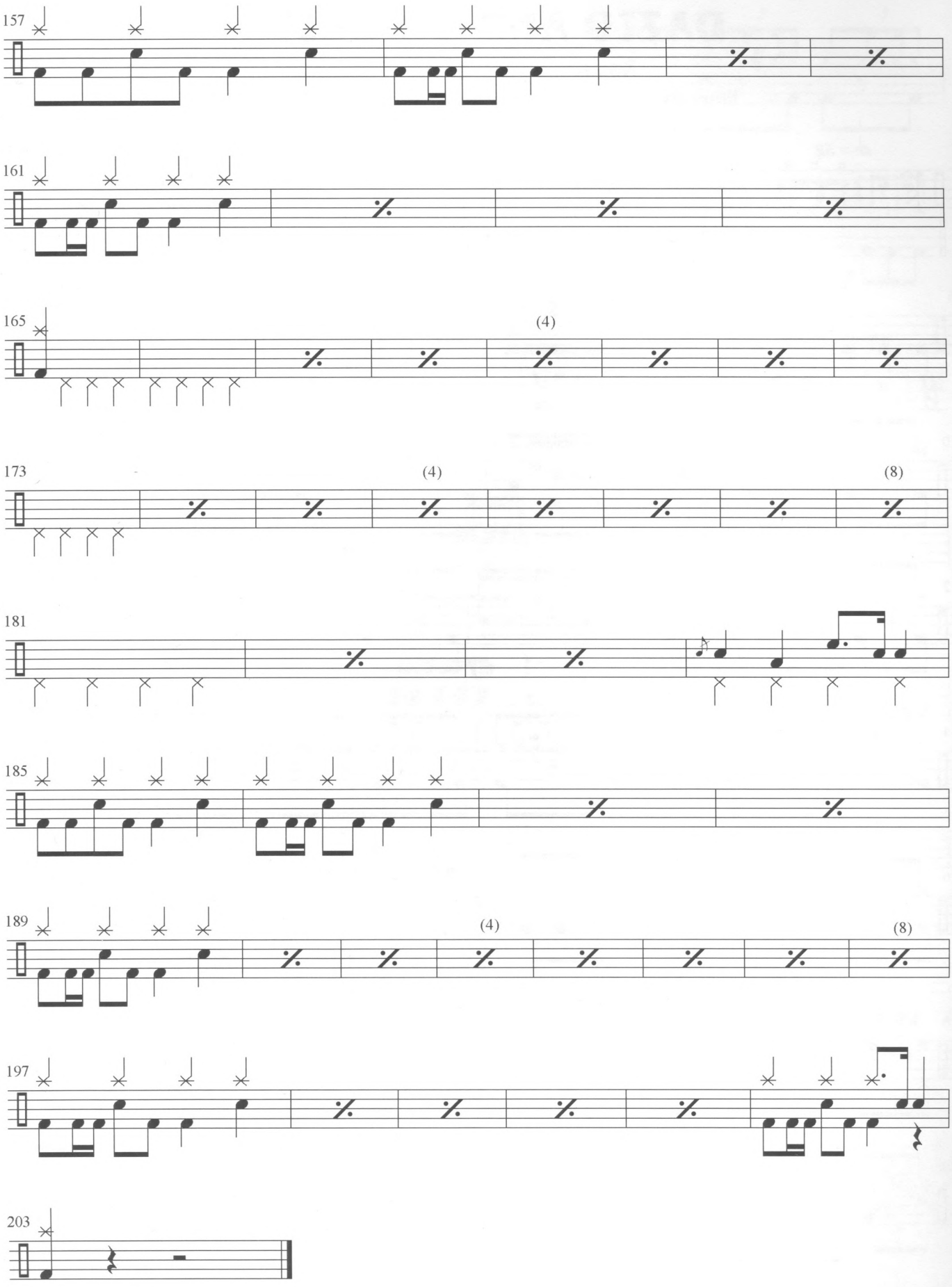
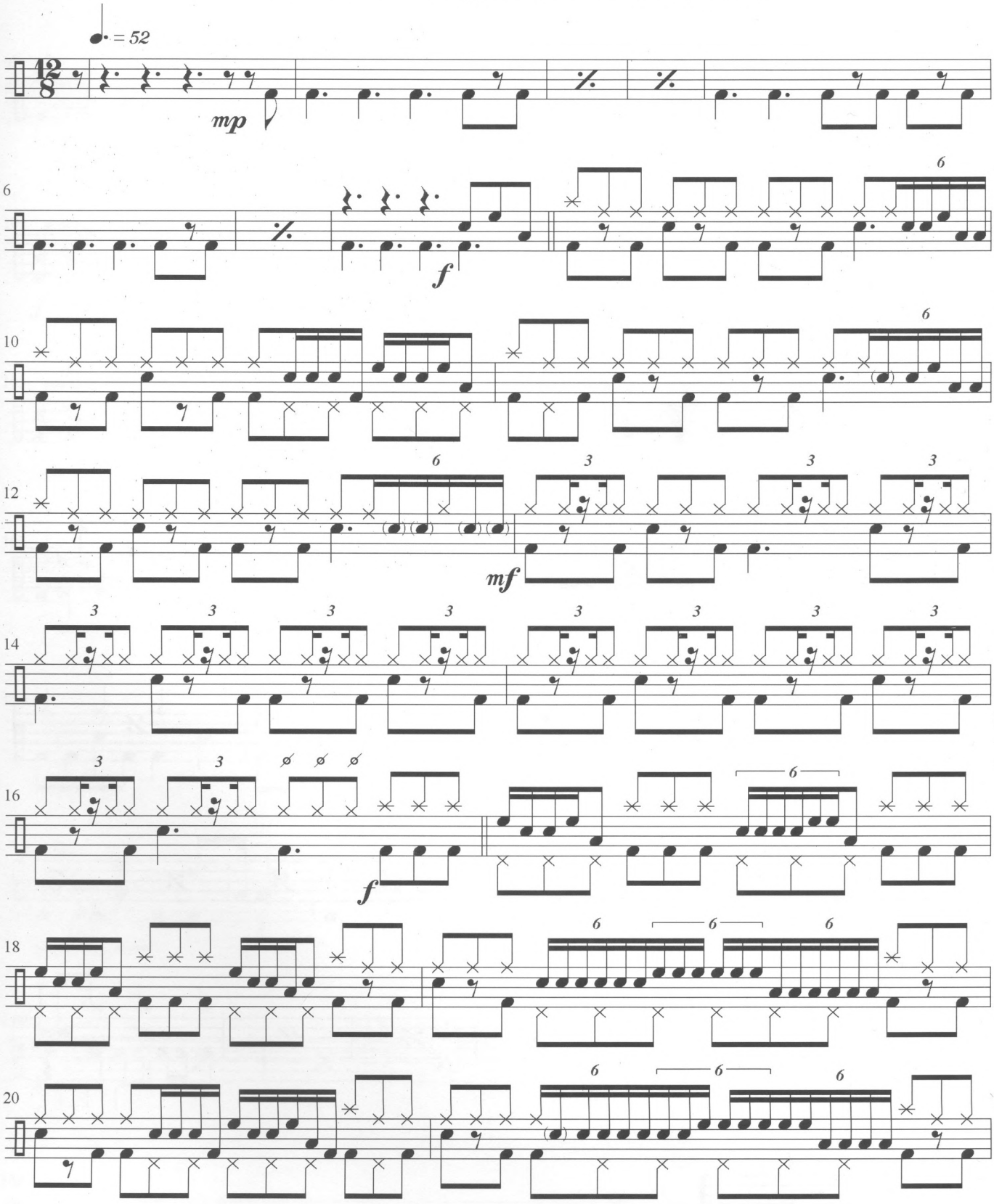

93
(4)
97
101
f
105
109
7
15
ff
133
(6)
140
144
(4)
(8)
152
(4)


157
161
165
(4)
173
(4)
(8)
181
185
189
(4)
(8)
197
203

DAZED AND CONFUSED

Words and Music by Jimmy Page
From the album "Led Zeppelin" (Atlantic 83632) (1969)



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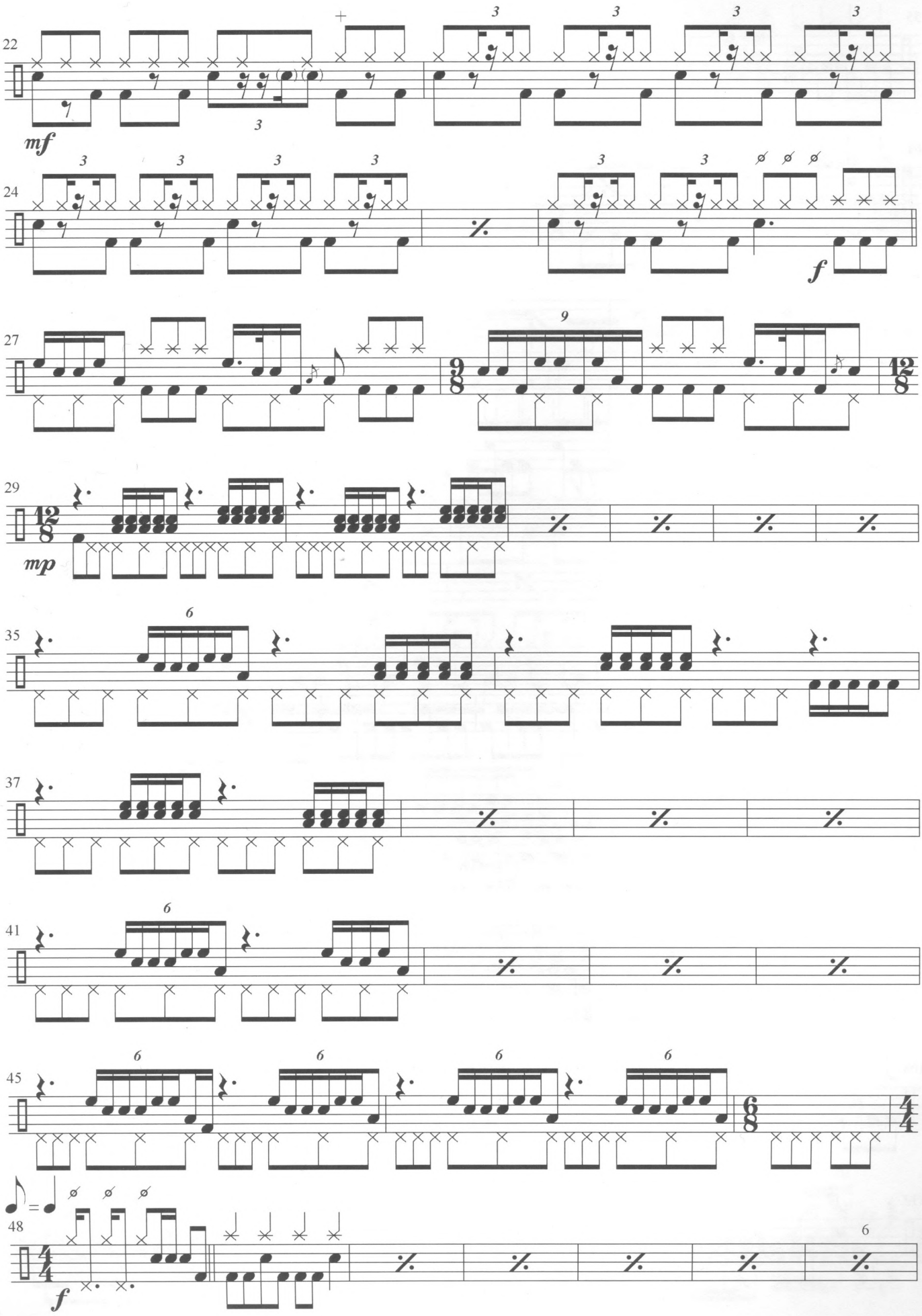
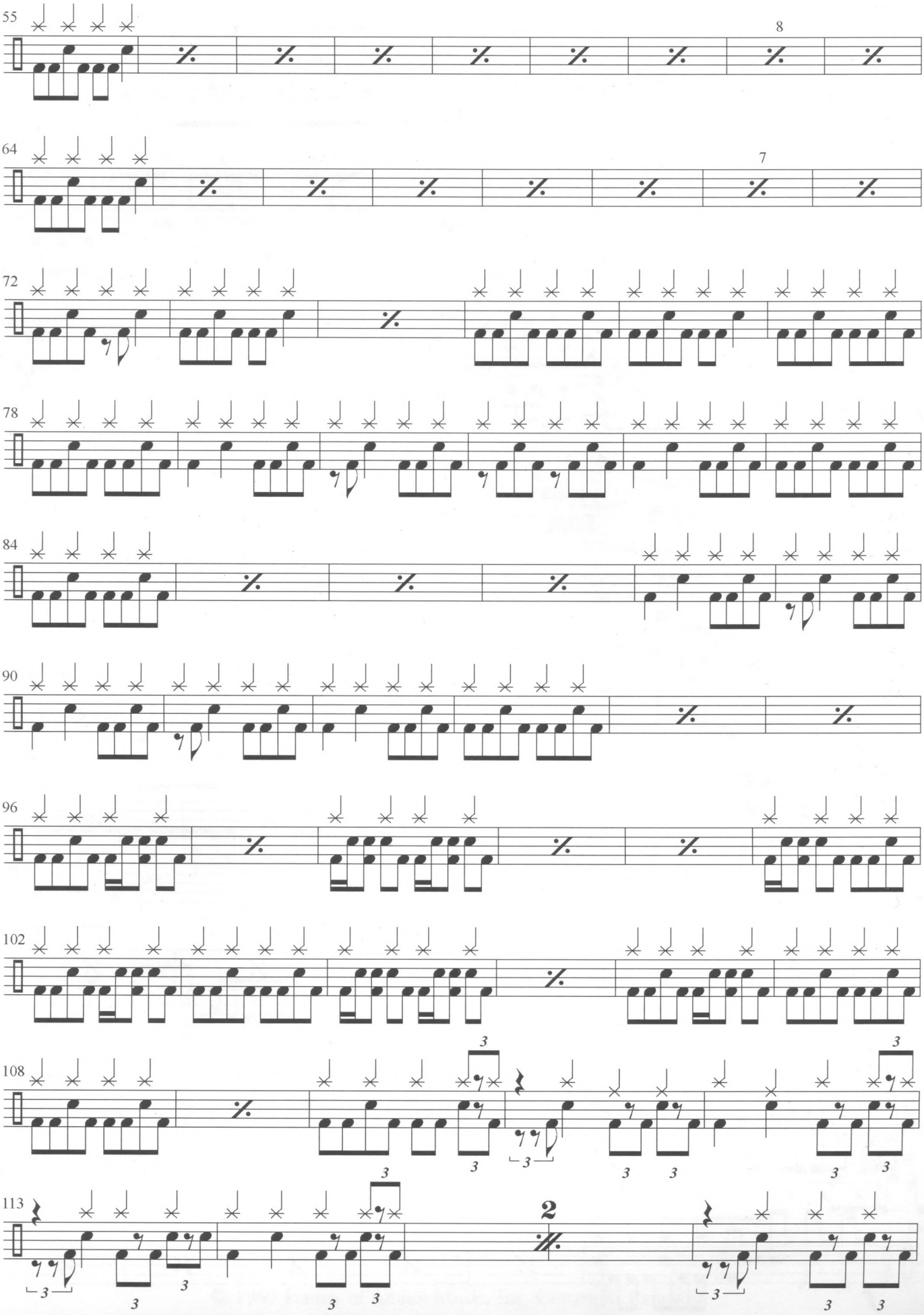
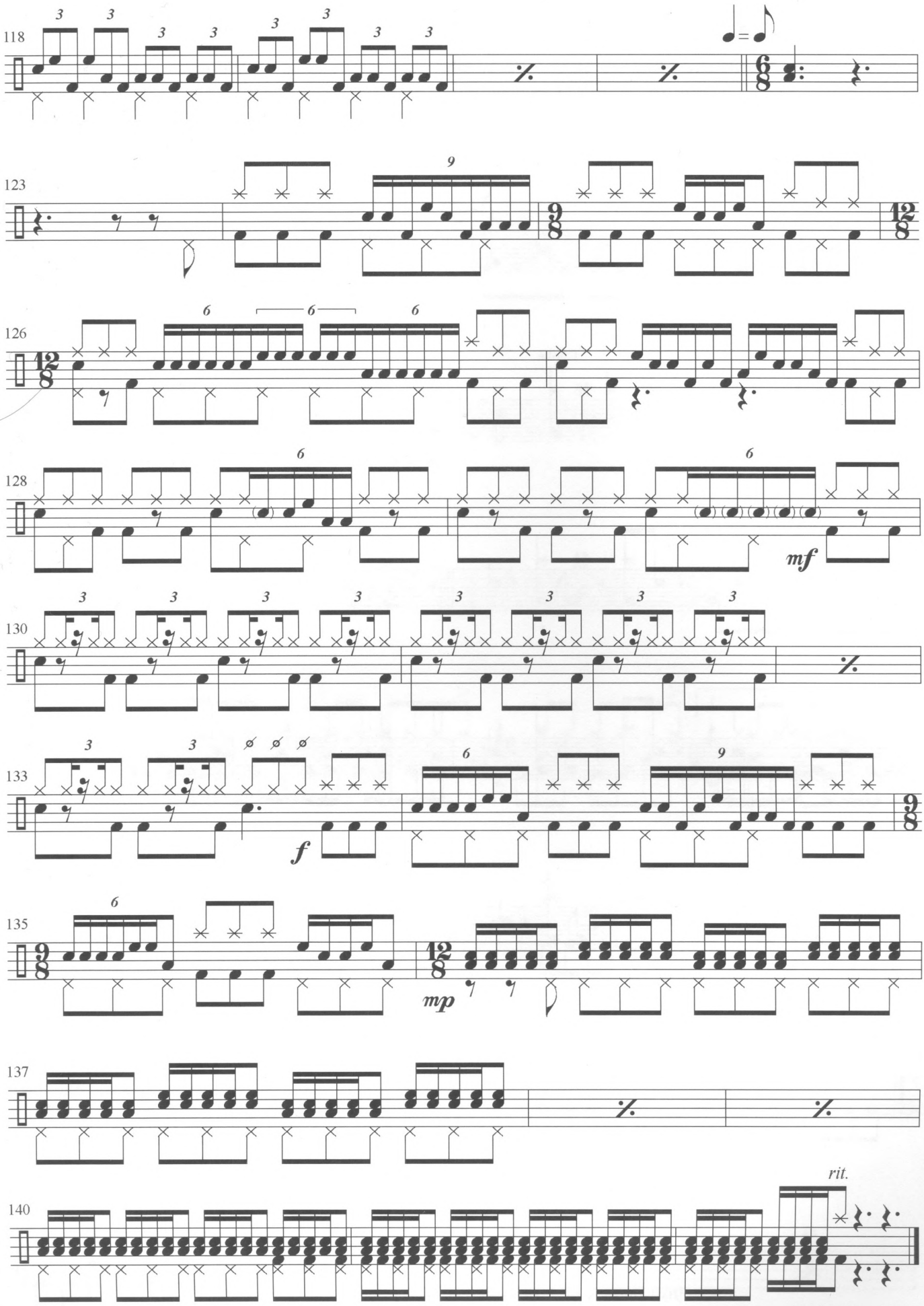
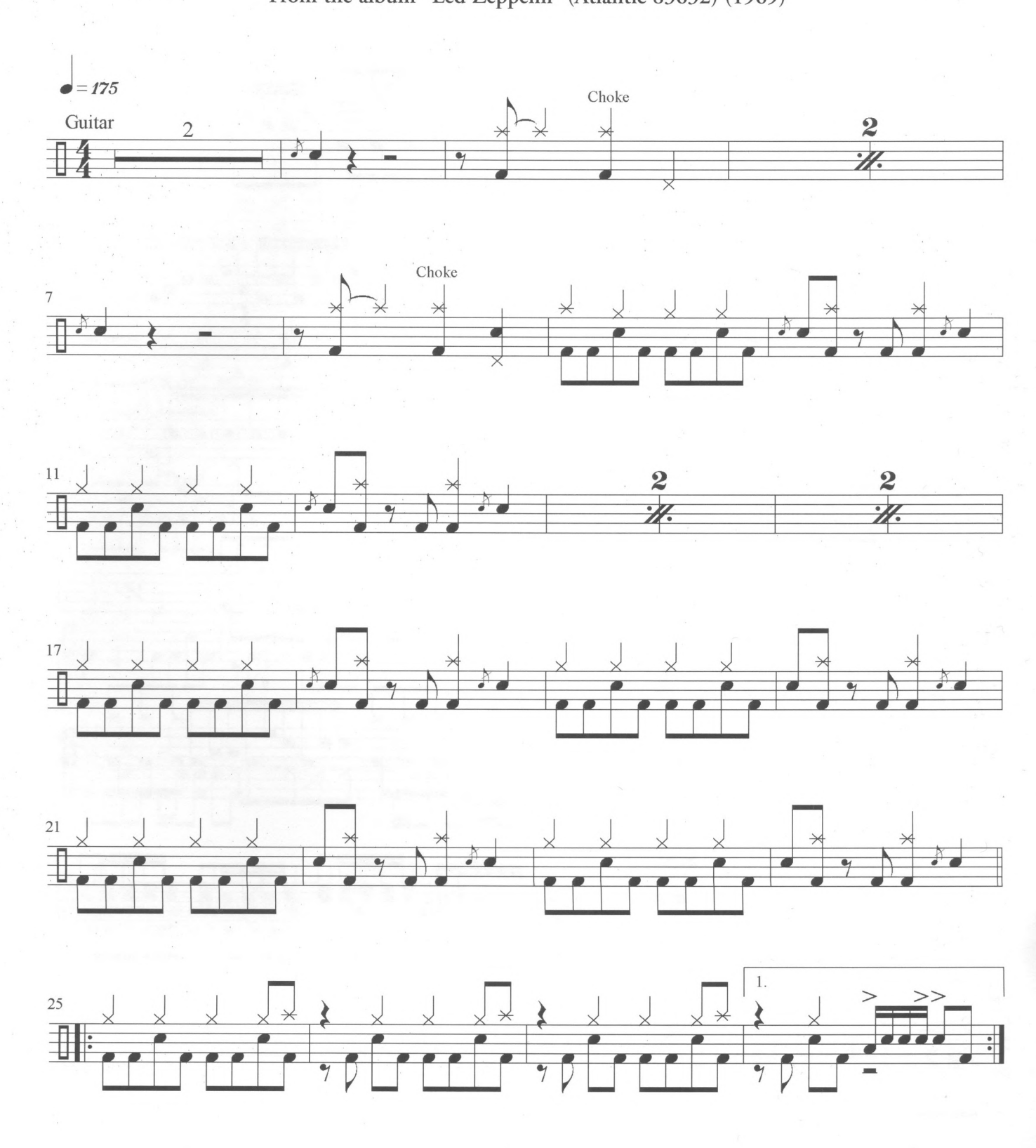

22
mf
24
f
27
29
mp
35
37
41
45
48
f


55
8
64
7
72
78
84
90
96
102
108
113
2


118
123
126
128
mf
130
133
f
135
mp
137
140
rit.

COMMUNICATION BREAKDOWN

Words and Music by Jimmy Page, John Paul Jones, and John Bonham
From the album "Led Zeppelin" (Atlantic 83632) (1969)



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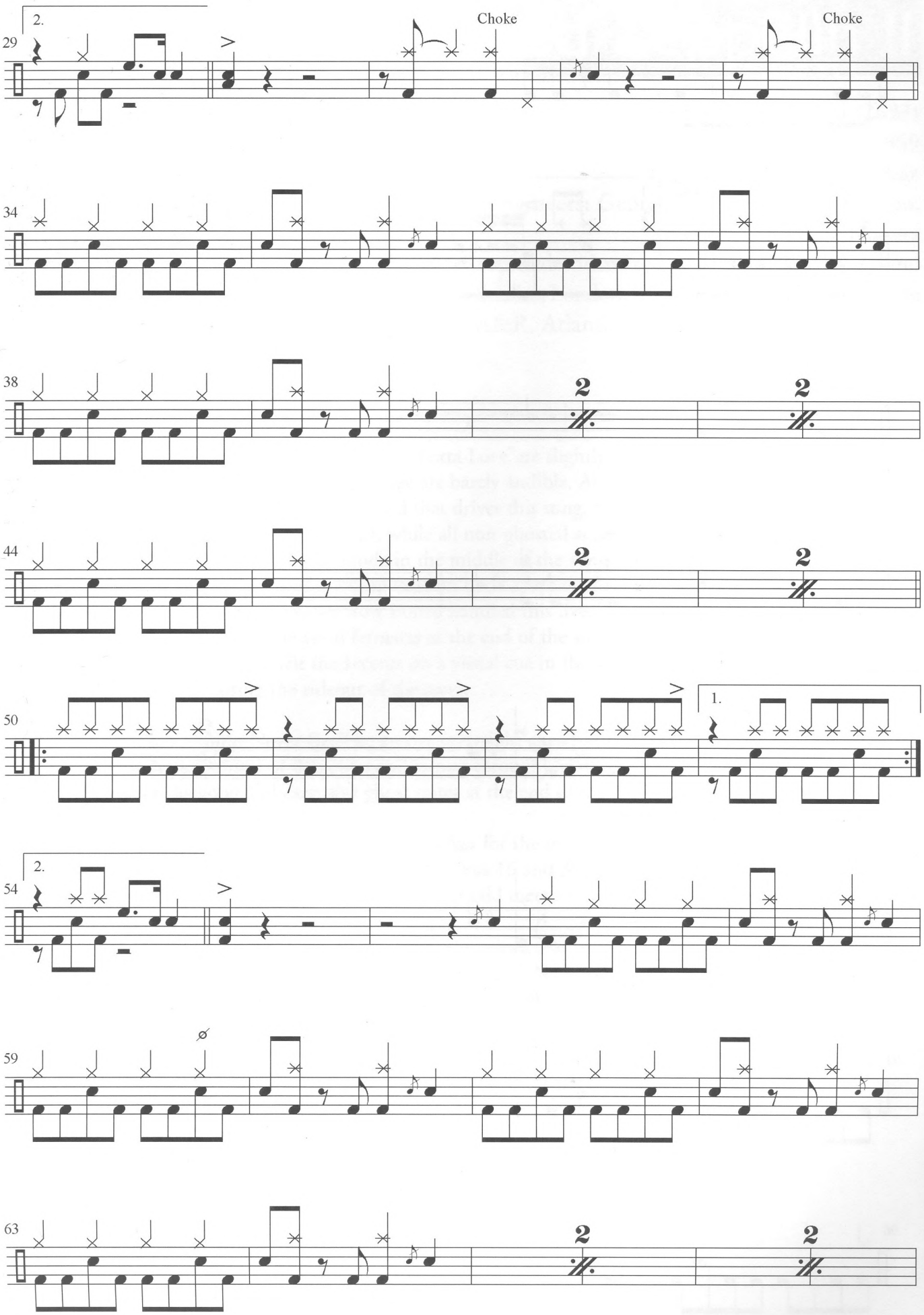
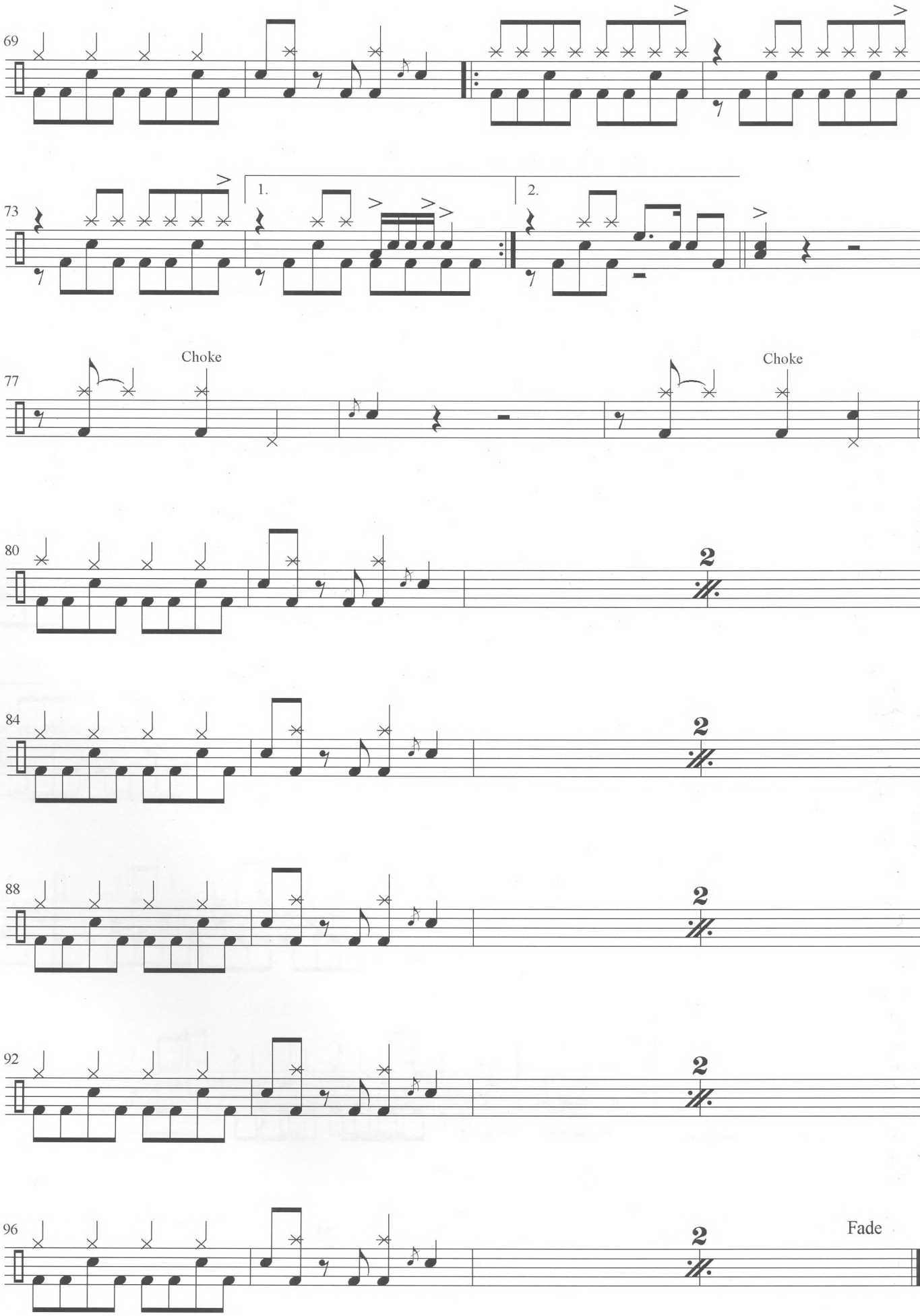

2.
29
Choke
Choke
34
38
2
2
44
2
2
50
1.
2.
54
59
63
2
2


69
73
1.
2.
77
Choke
Choke
80
2
84
2
88
2
92
2
96
2
Fade

Led Zeppelin II

(Atlantic 82633)
Year released: 1969
Producer: Jimmy Page
Engineers: George Chkiantz, Chris Huston, Andy Johns, Eddie Kramer
Recorded and mixed at Olympic, Mayfair, and Morgan Studios, London; Mirror Studio, Los Angeles CA; A&R, Atlantic, and Juggy Studios, New York

---

Whole Lotta Love: The ghost notes in "Whole Lotta Love"are slightly swung (like so much of Bonham's playing) and most are played so softly that they are barely audible. Although played extremely soft, these ghost notes help to construct the swinging feel that drives this song. In this entire book, ghost notes are to be played very softly (1/2" above the head), while all non-ghosted snare notes contained in the grooves are considered to be accents. The long interlude in the middle of the song contains overdubbed percussion and cymbal sounds, but live versions of the song exist on both *The Song Remains the Same* and *How the West Was Won* DVDs. It is interesting to see how Bonzo handled this live. The transcription in this book does not contain all the overdubs. The vocal fermatas at the end of the song are suspected to be places where the band looked at each other and felt the accents on a visual cue in the studio. Check out the intense over-the-bar-line drum fills during the rideout of the song.

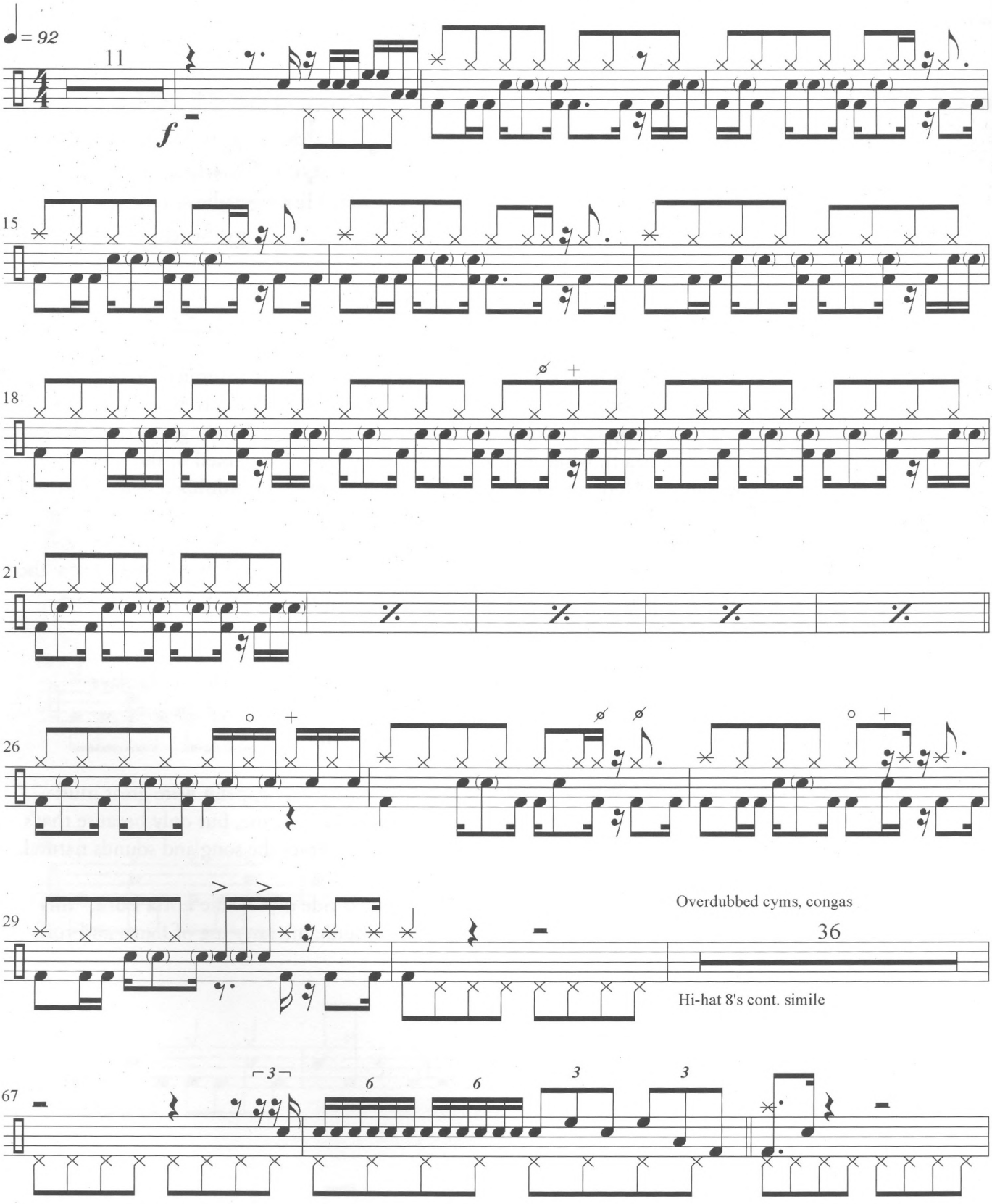
What Is and What Should Never Be: The groove is straight ahead in this song, but Bonzo displays (yet again) wonderful control of dynamics and tempo through the different sections of the song. Notice the use of the gong and extensive ghost notes at the end of the song.

Heartbreaker: "Heatbreaker" is a straight-ahead rocker for the most part. But Zeppelin were great musicians, as evidenced by their use of odd meters. Measures 16 and 30 are in 5/4 time, but only because that's what the song naturally wants to do. Zeppelin's use of odd meters always serves the song and sounds natural.

Living Loving Maid (She's Just a Woman): Originally released as the B-side of "Whole Lotta Love," this song resembles "Heatbreaker" in its straight-eighth rock feel. Notice Bonham's tasty use of flams and ruffs (for example, measures 18-19 and 24-26, among other places).

WHOLE LOTTA LOVE

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham
From the album "Led Zeppelin II" (Atlantic 82633) (1969)



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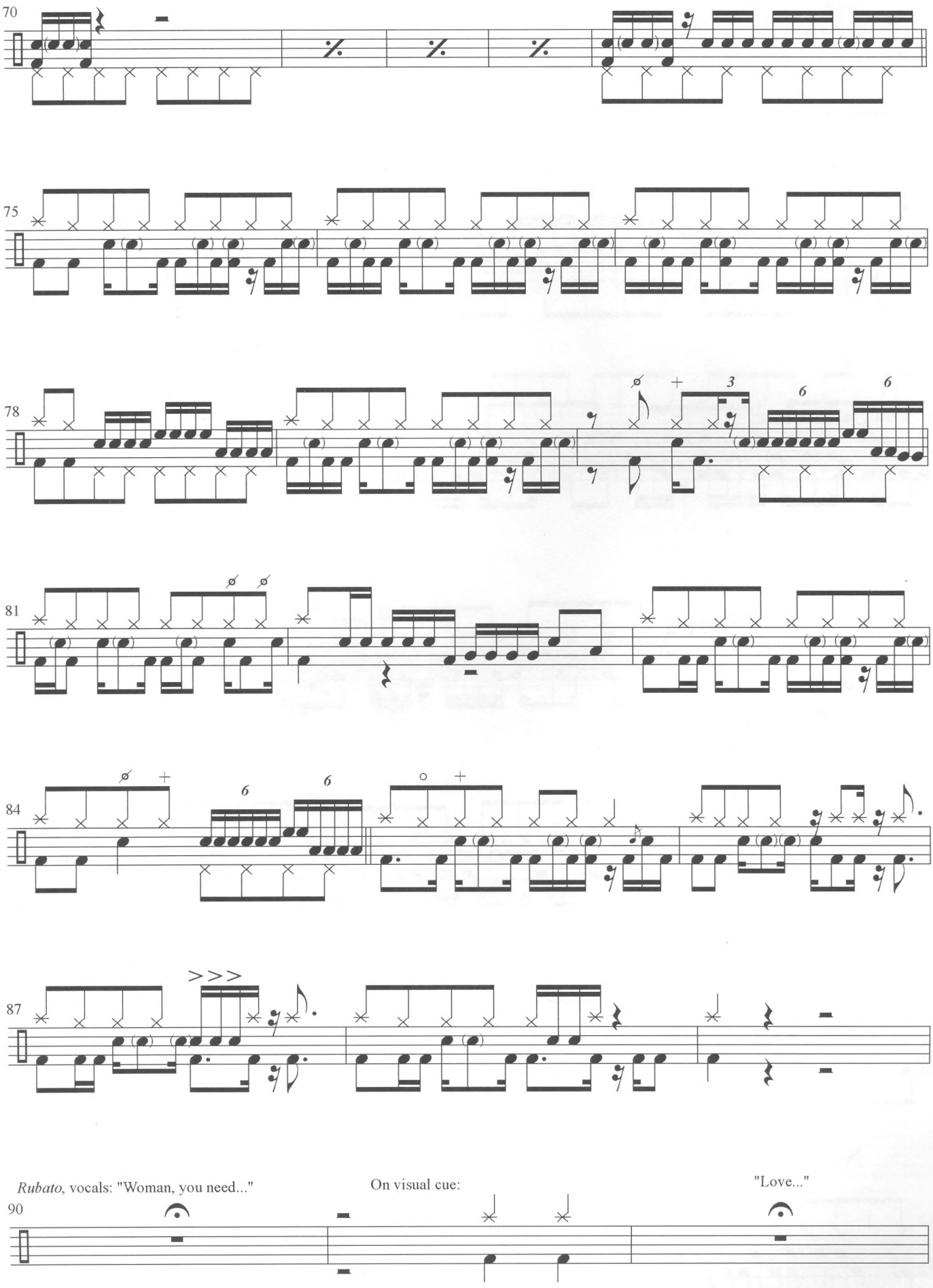
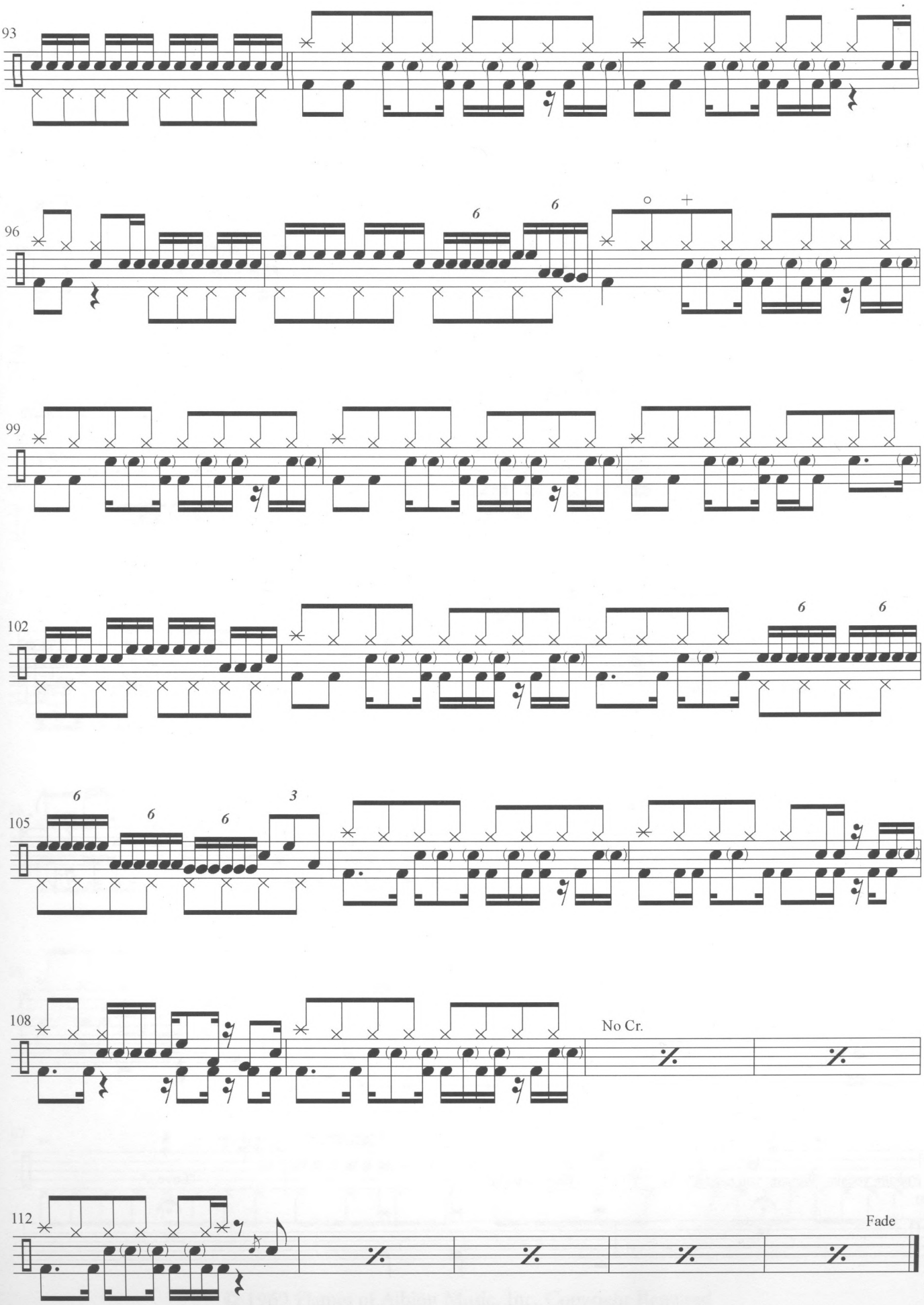
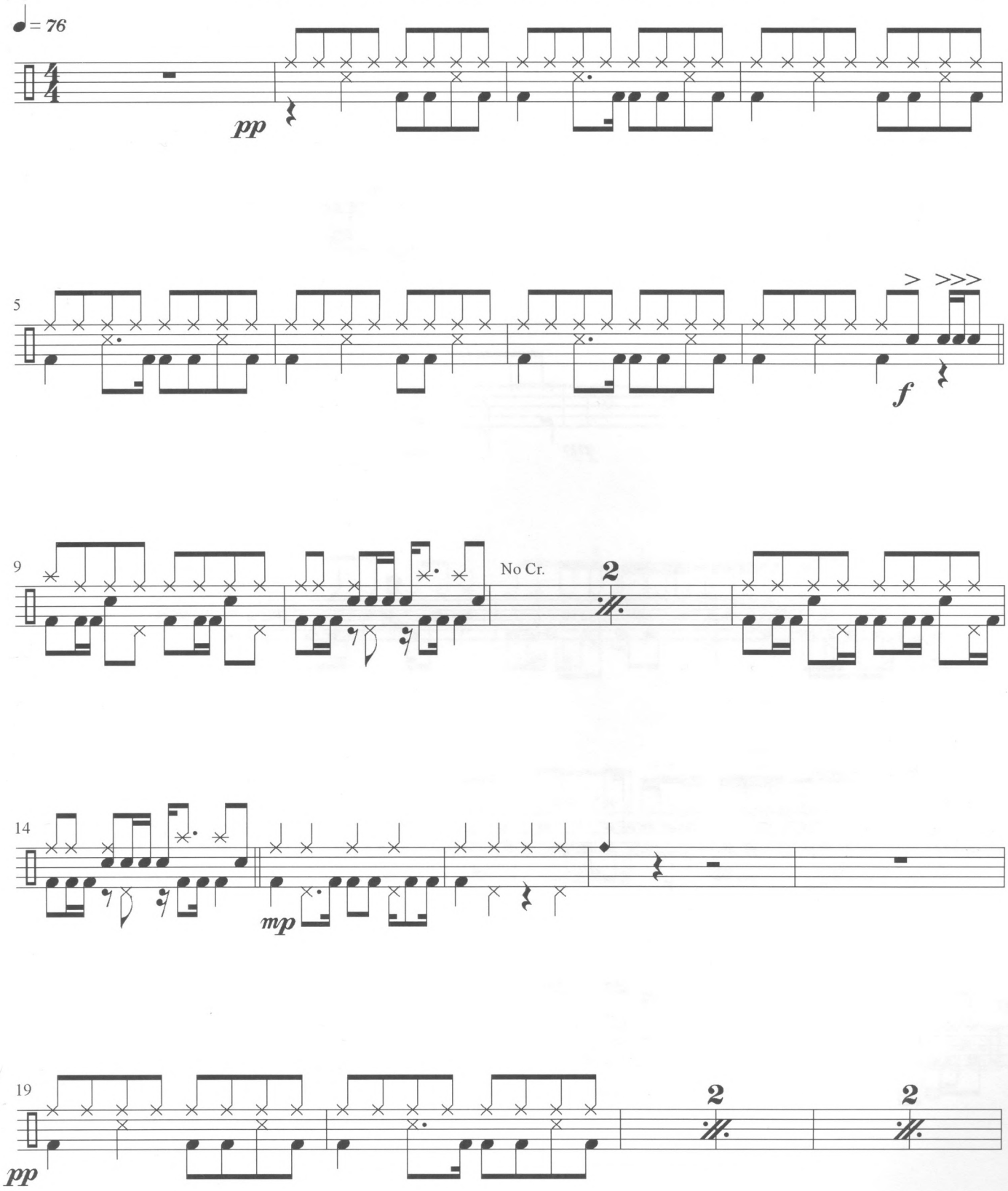

70
75
78
81
84
87
90
Rubato, vocals: "Woman, you need..."
On visual cue:
"Love..."


93
96
6
6
99
102
6
6
105
6
6
6
3
108
No Cr.
112
Fade

WHAT IS AND WHAT SHOULD NEVER BE

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham
From the album "Led Zeppelin II" (Atlantic 82633) (1969)



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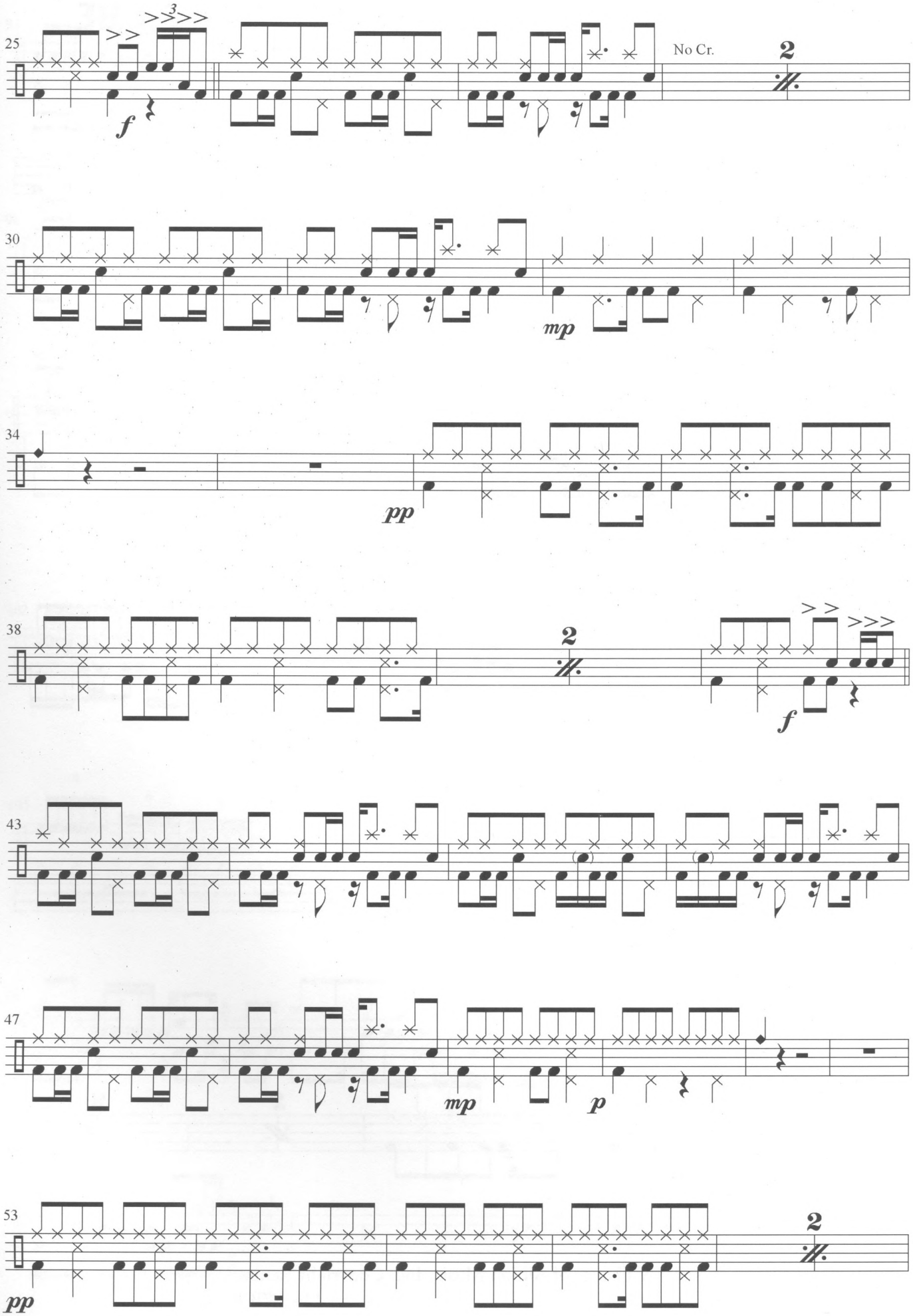
25
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f
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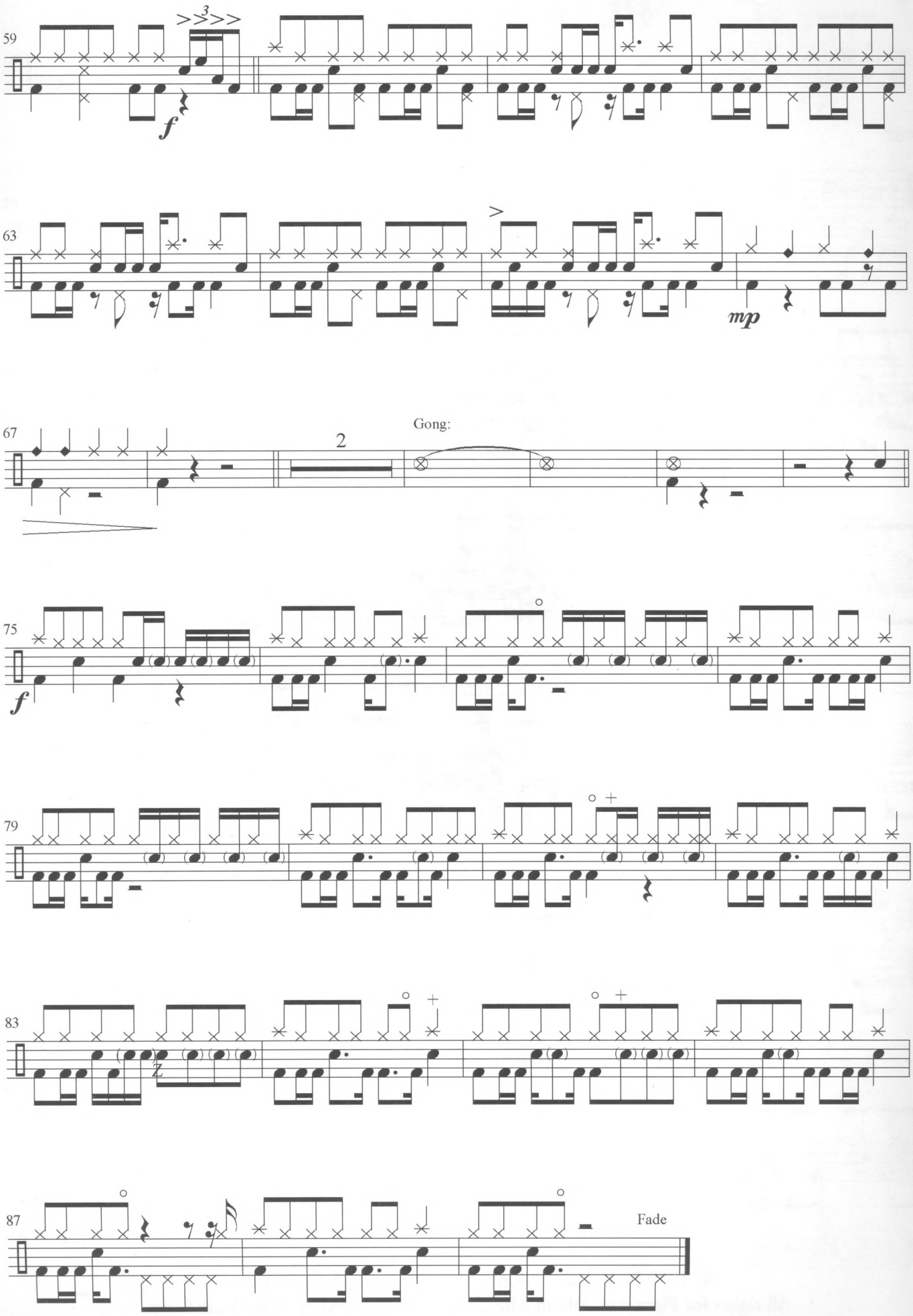
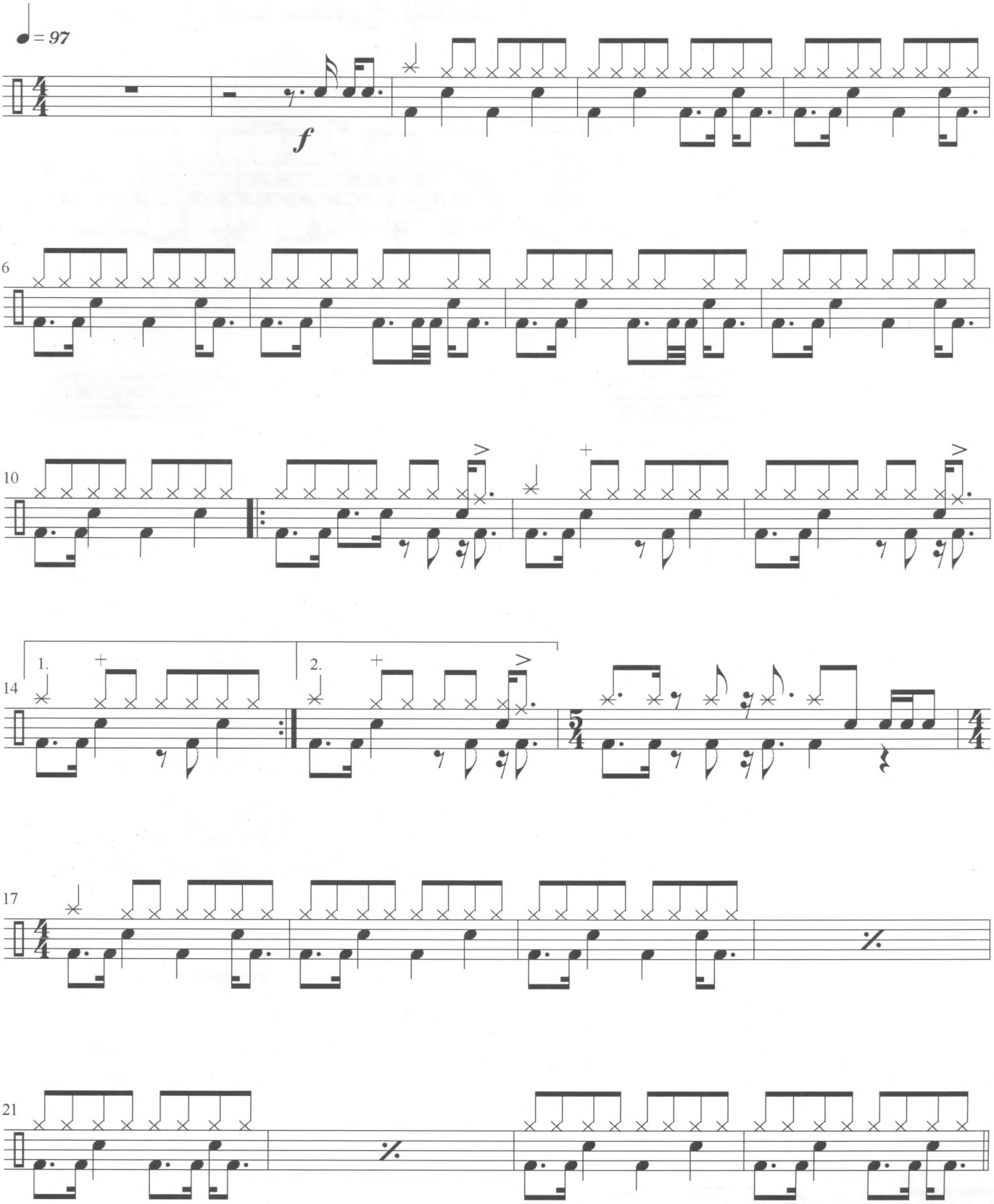
mp
34
pp
38
2
f
43
47
mp
p
53
2
pp


59
63
67
2
Gong:
75
79
83
87
Fade

HEARTBREAKER

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham
From the album "Led Zeppelin II" (Atlantic 82633) (1969)



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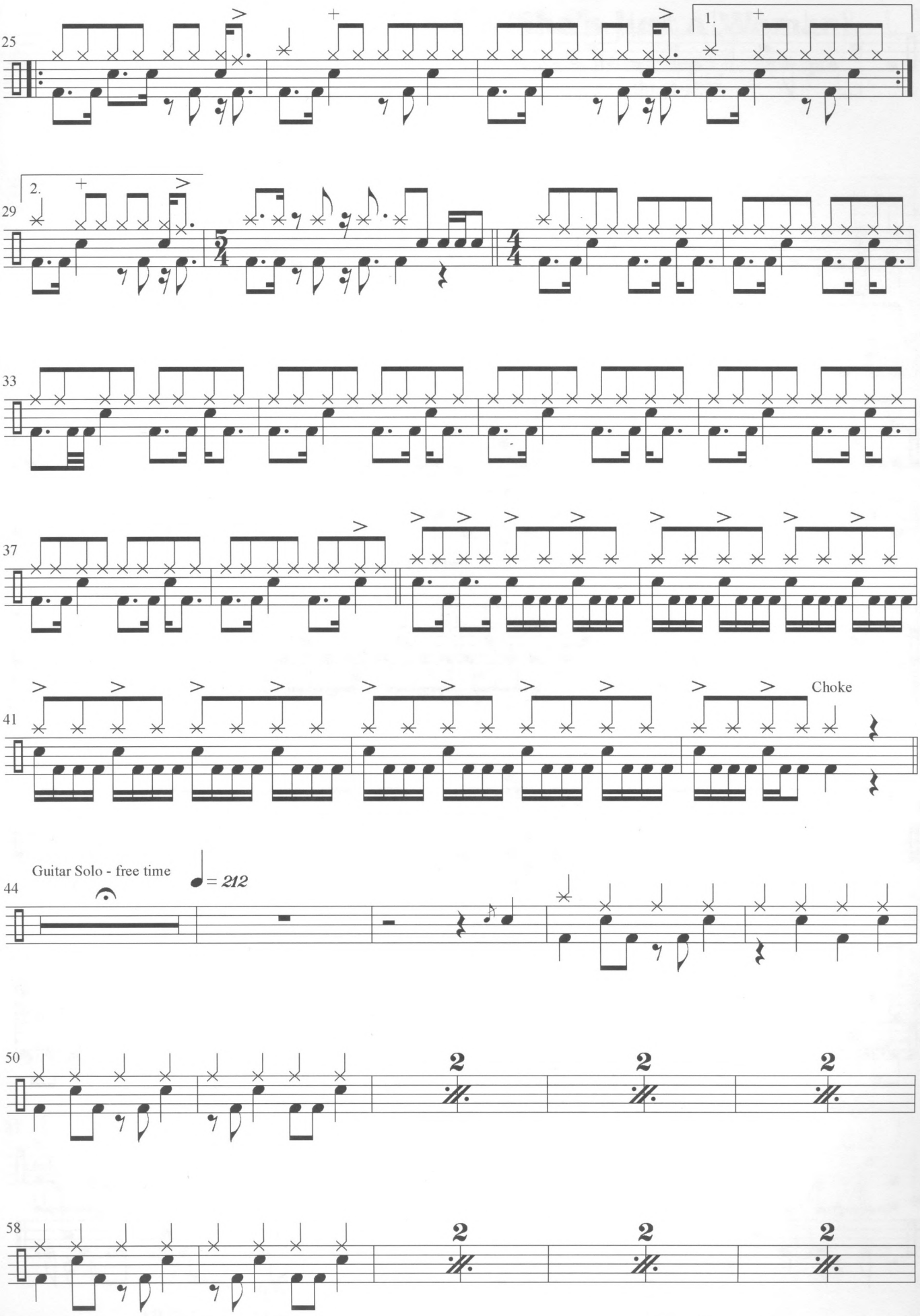
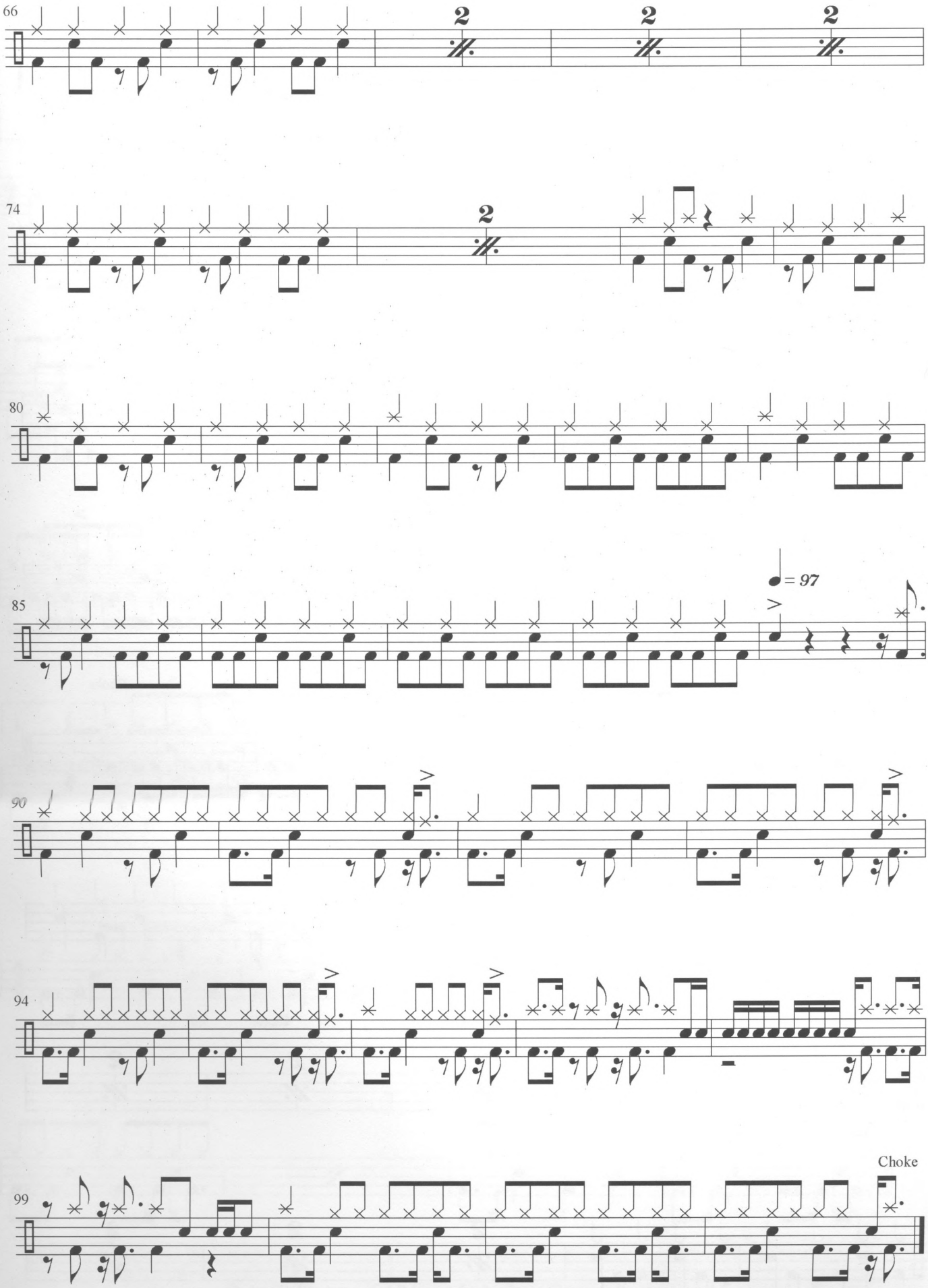
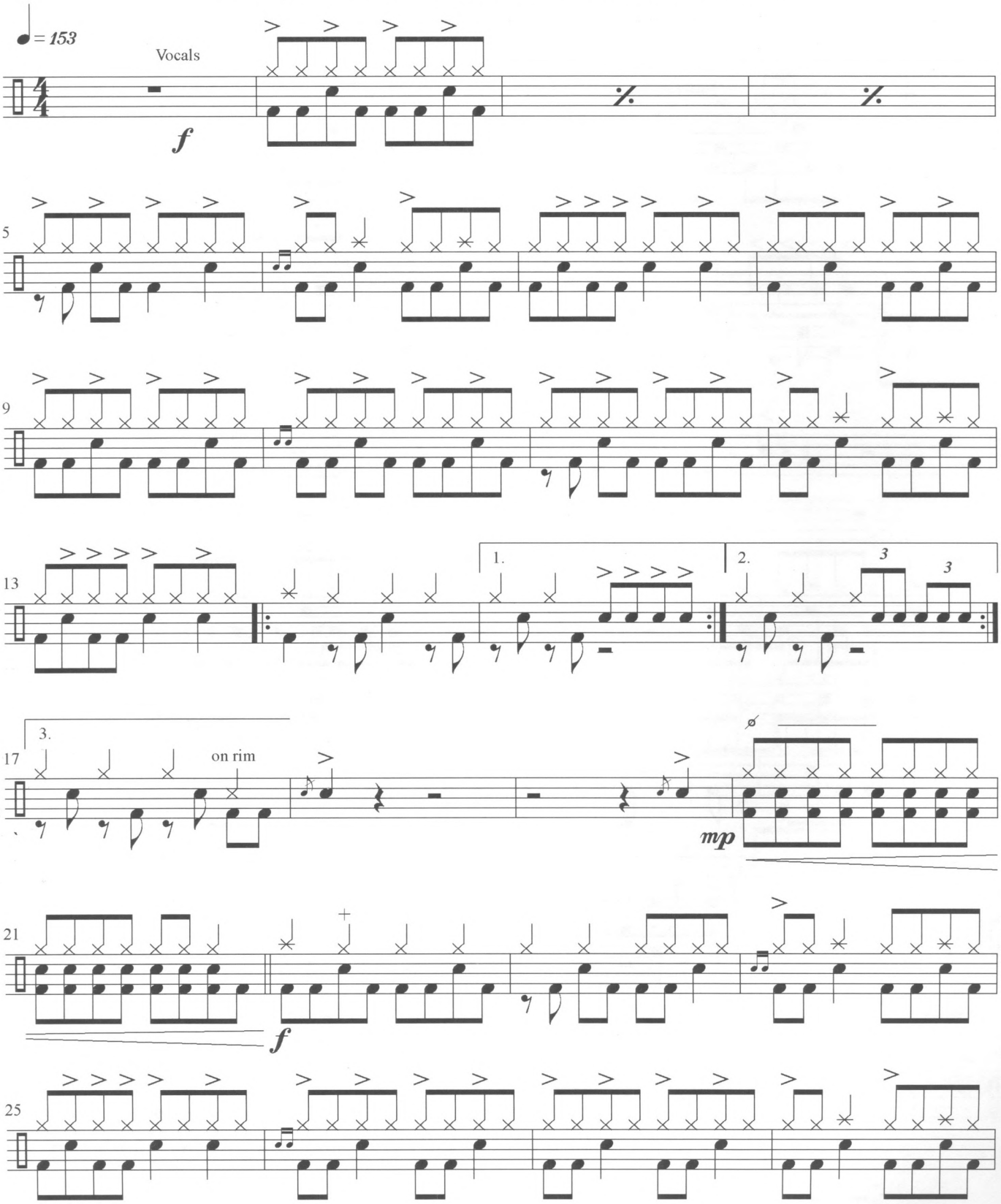

25
1.
29
2.
33
37
41
Choke
44
Guitar Solo - free time
= 212
50
58


66
2
2
2
74
2
80
85
= 97
90
94
99
Choke

LIVING LOVING MAID (She's Just a Woman)

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, and John Bonham
From the album "Led Zeppelin II" (Atlantic 82633) (1969)



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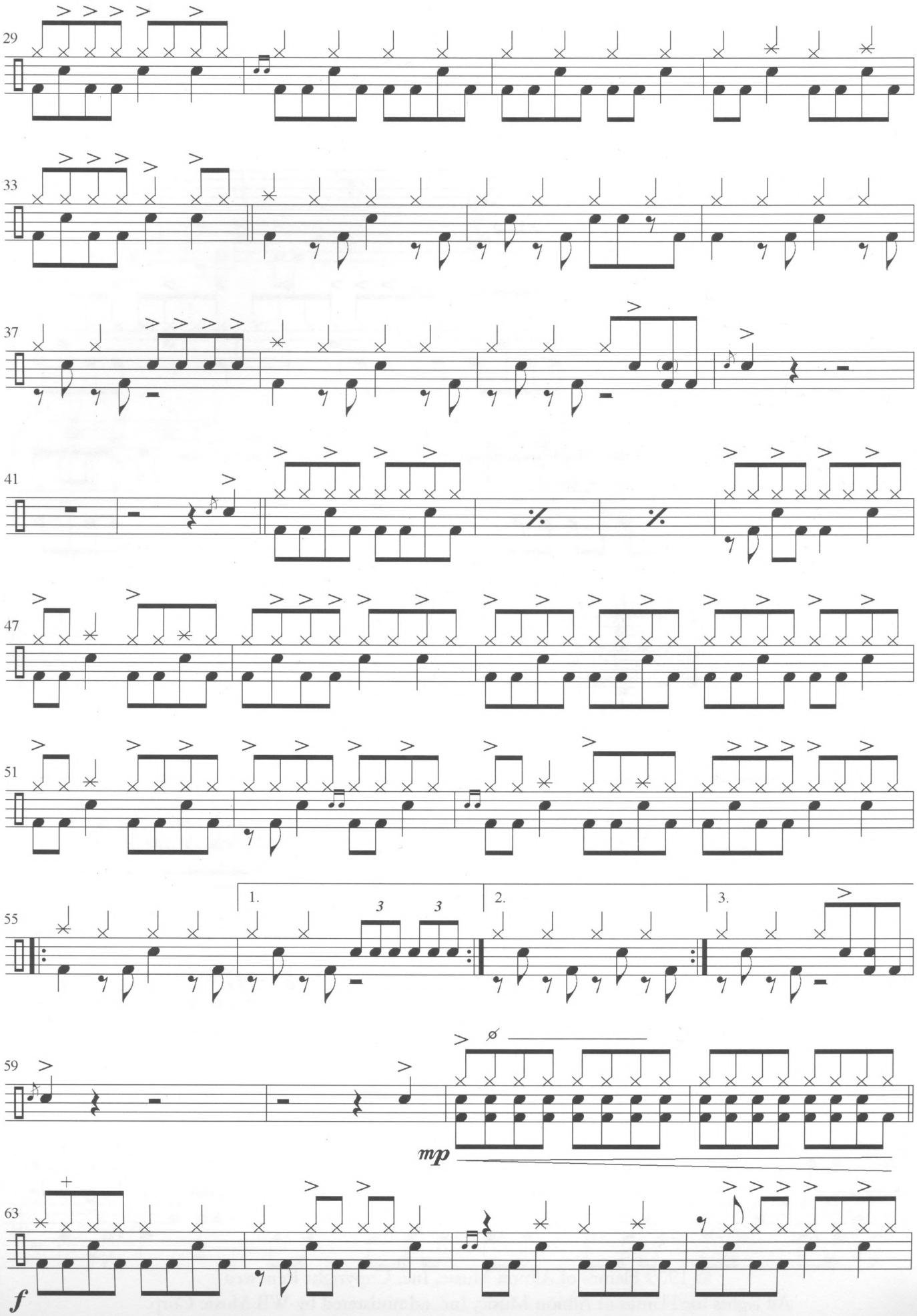
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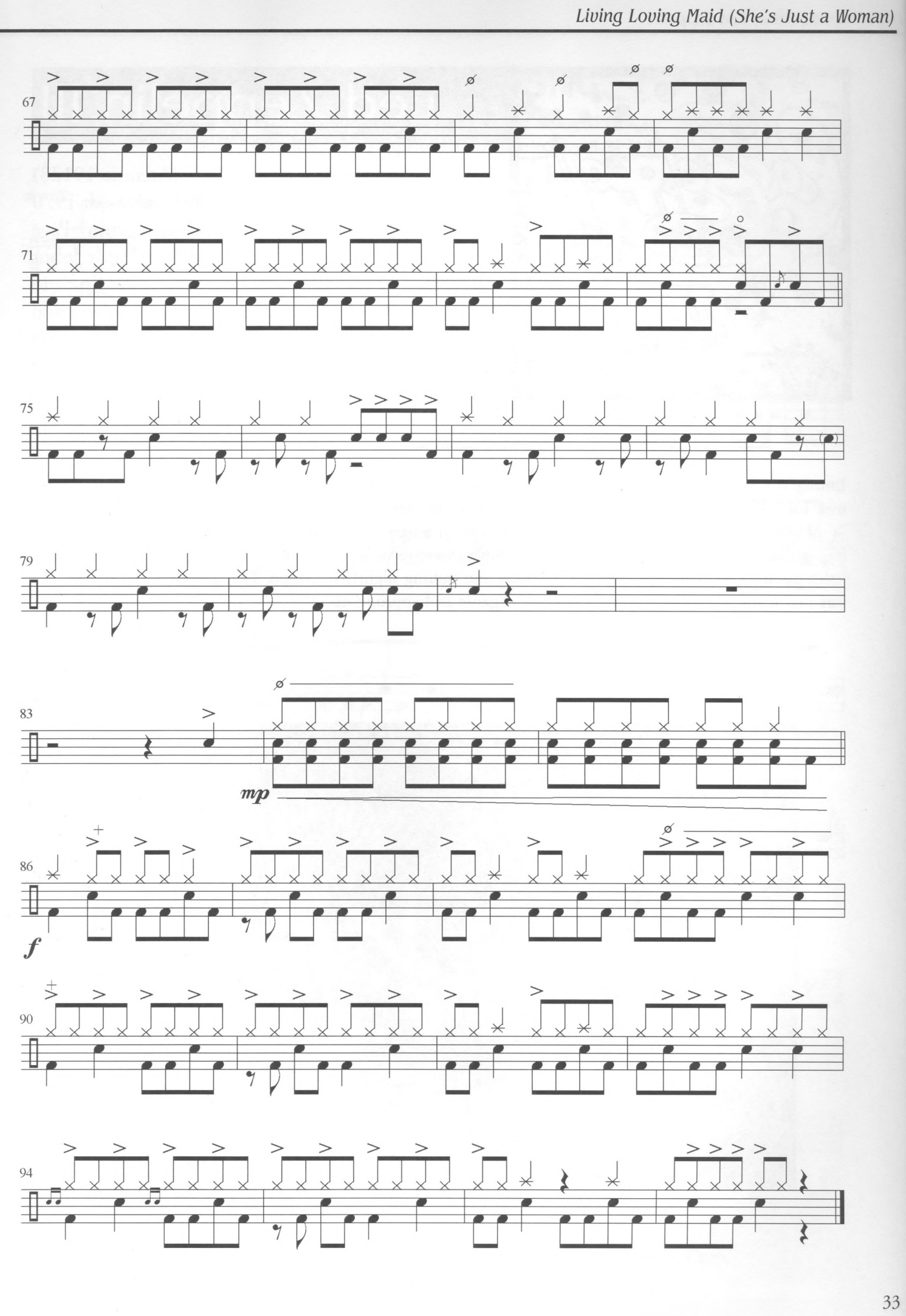
67
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mp
86
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90
94

Led Zeppelin III

(Atlantic 19128)
Year released: 1970
Producer: Jimmy Page
Engineer: Andy Johns
Recorded at Headley Grange, Hampshire, England (with Rolling Stones Mobile) and at Island and Olympic Studios, London
Mixed at Island Studio, London by Andy Johns, and Electric Lady Studios, New York by Eddie Kramer

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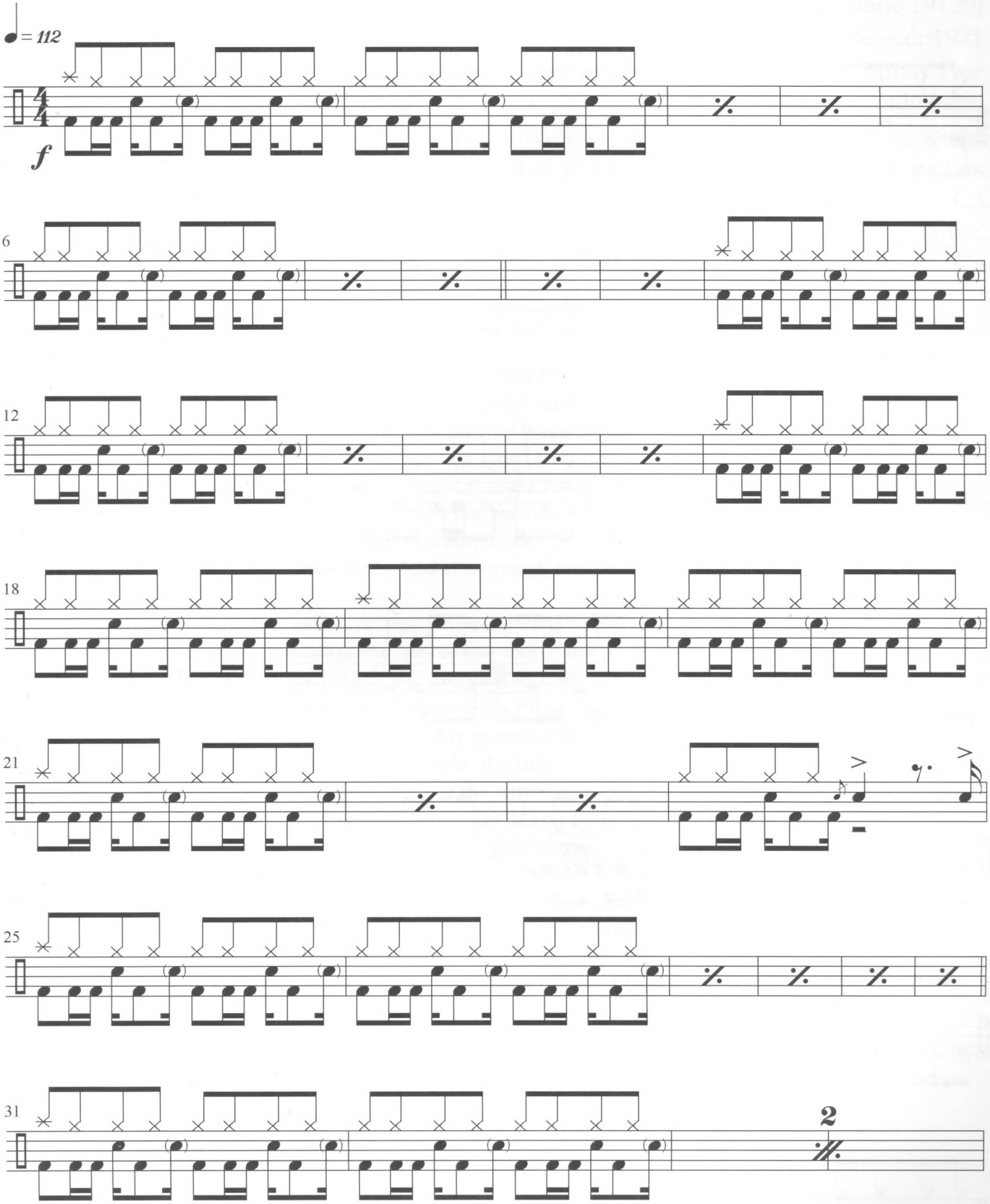
Immigrant Song: The groove in "Immigrant Song" is one of the "must-know" grooves for any rock drummer. Interestingly, this beat is often misplayed by drummers. Notice that there is a snare ghost note on the "a" of beats 2 and 4. Many drummers mistake this for a bass drum note. This is a great example of driving, minimalist rock playing. The Zeppelin albums were recorded before the days of click tracks, so if you listen carefully you can hear the band pushing and pulling slightly in tempo. This always happens in a way that it sounds and feels totally natural, organic and appropriate.

Photography: Bob Gruen/Star File

IMMIGRANT SONG

Words and Music by Jimmy Page and Robert Plant
From the album "Led Zeppelin III" (Atlantic 19128-2) (1970)



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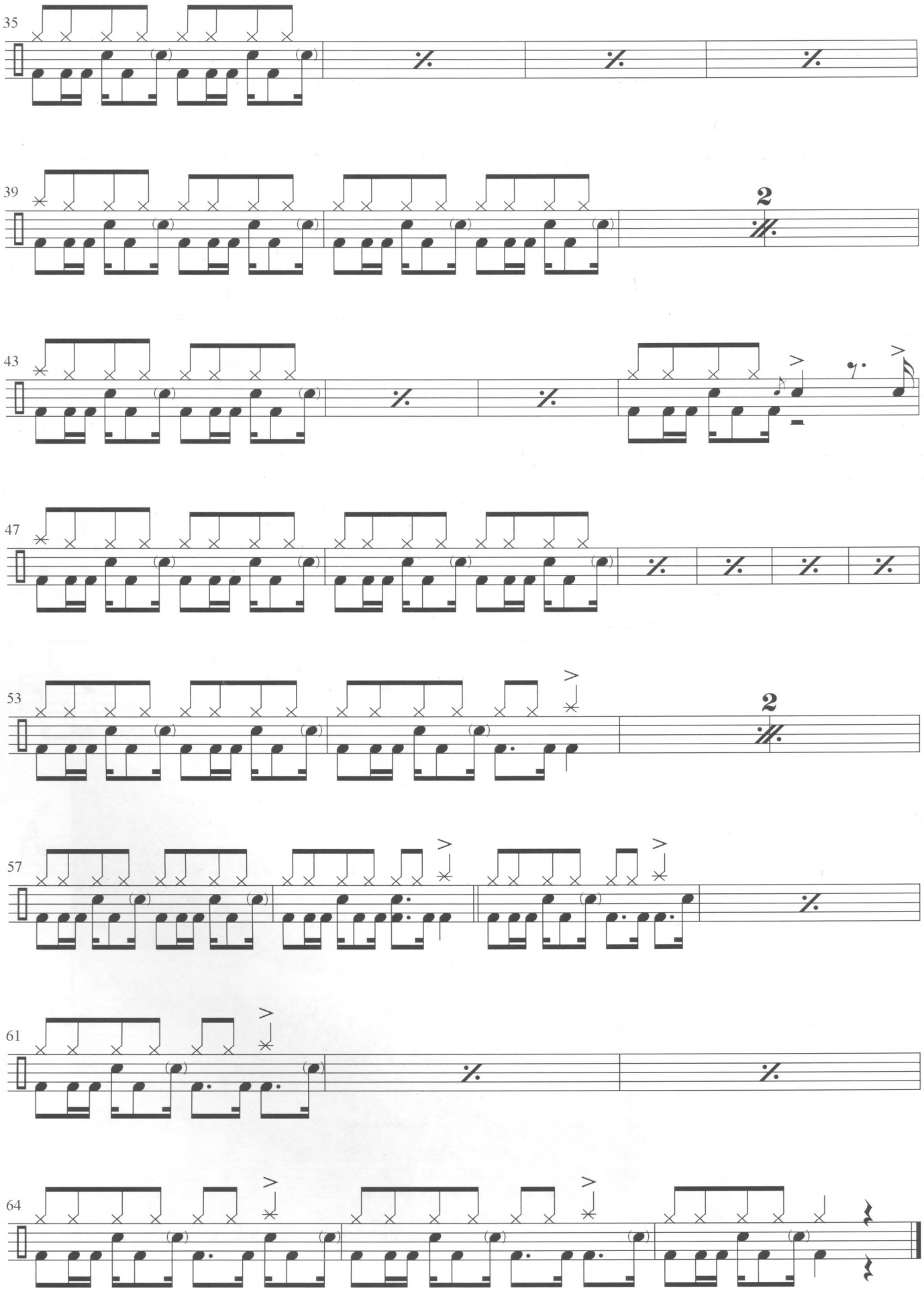

35
39
2
43
47
53
2
57
61
64

Led Zeppelin IV

(Atlantic 19129)
Year released: 1971
Producer: Jimmy Page
Engineer: Andy Johns
Recorded at Headley Grange, Hampshire, England (with the Rolling Stones Mobile); Island Studios, London; and Sunset Sound, Los Angeles, CA
Mixed at Island Studios, London, and at Sunset Sound, Los Angeles, CA

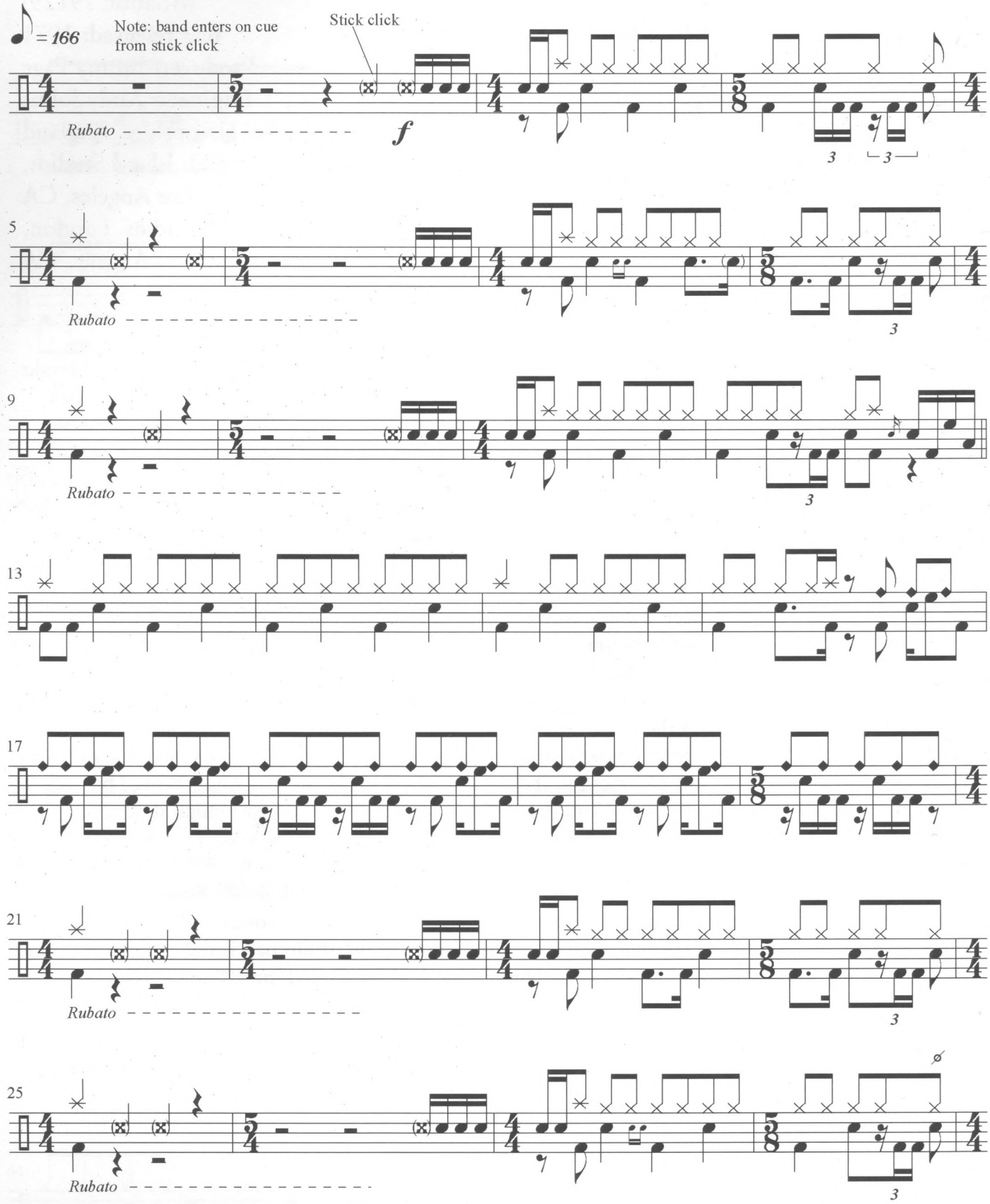
Black Dog: This is one of the most difficult charts in this book due to the rubato nature of the vocal breaks and the syncopated feel of most of the song. If you listen carefully in headphones, you will hear the stick clicks that Bonham played live in the studio to lock the band into time during Robert Plant's solo vocal breaks. Many people have attempted to notate this song in various ways over the years, most of them putting the backbeat in a strange place. My feeling is that the backbeats in the song are always on 2 and 4 and the feel or time changes to accommodate that. Thus the first note of the signature guitar lick is on "e" causing the backbeats in the main verse to fall on 2 and 4. The B-section of the tune (where Bonham uses the bell of the ride cymbal) is extremely funky and syncopated, but retains a backbeat on 2 and 4.

Stairway to Heaven: This is another instance where Bonham's ability to imply swing makes the feel very hard to copy. Well placed ghost notes abound. In this and many other Zeppelin tracks, it is entirely possible that many more ghost notes were played, but executed so softly that the microphones did not pick them up. We'll never know. The first time Bonzo goes to the ride cymbal in this song he employs a very tricky series of notes with his left foot on the hi-hat. My guess is that this part was improvised. During the breakdown with floor tom figures before the guitar solo, the time is somewhat elastic. All these songs were recorded before click tracks became common, so the tempo of each song moves around a little. This adds an amazing human element that is often absent today. If you push and pull with the guitar during this section you'll see the rhythms notated are the actual ones played.

Misty Mountain Hop: Most Zeppelin tunes feature some kind of inflection played by Bonzo to color the groove. Many times this inflection is so subtle that it cannot be notated. Here, however, the hi-hat plays eighth notes that are accented on the downbeats. Another feature of this drum part is the fact that Bonham tends to keep time with his left foot on the hi-hat during the band breaks and the drum fills. This is one of his many signature approaches.

BLACK DOG

Words and Music by Jimmy Page, Robert Plant and John Paul Jones
From the album "Led Zeppelin IV" (Atlantic 19129-2) (1971)



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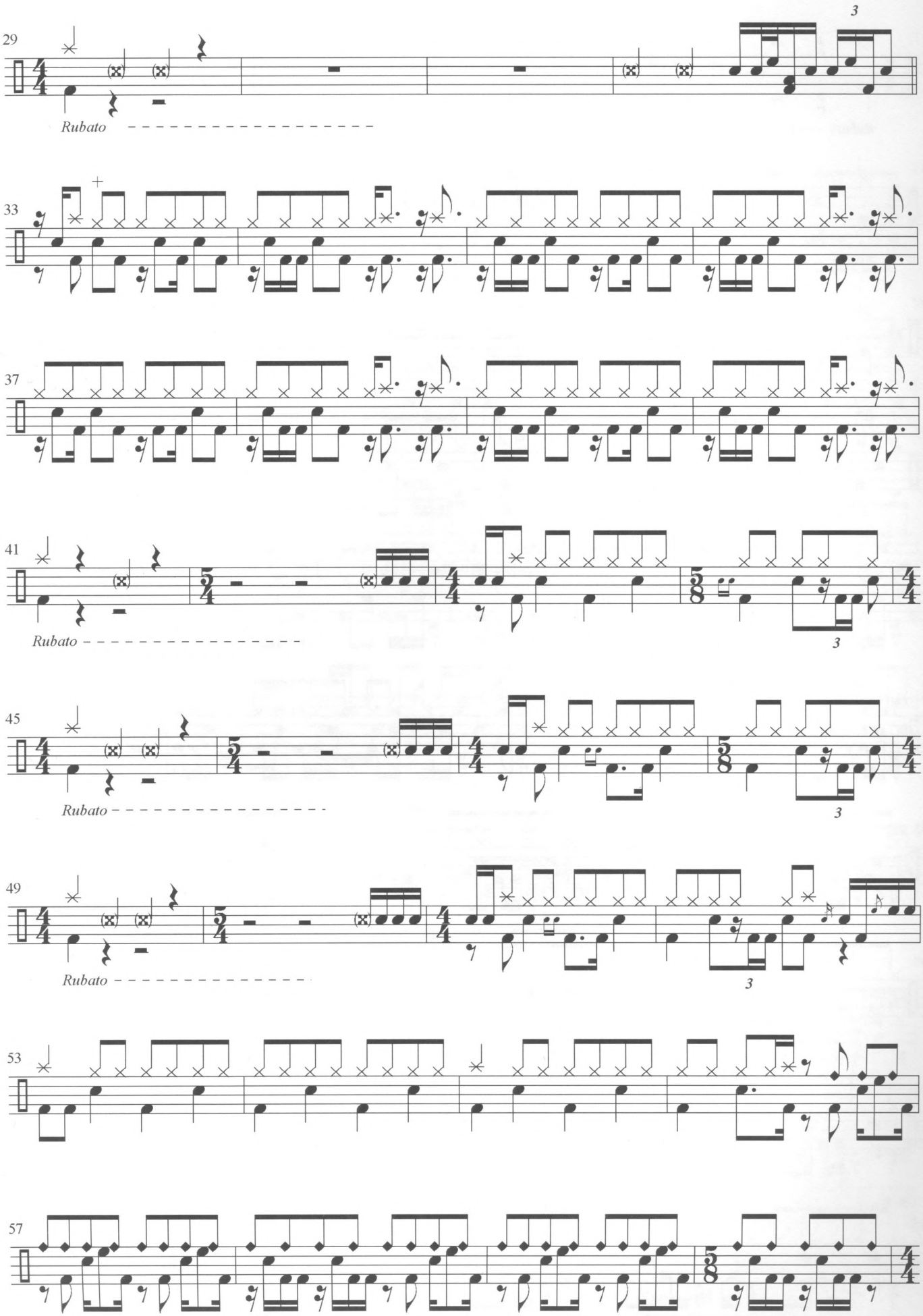
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Rubato
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Rubato
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Rubato
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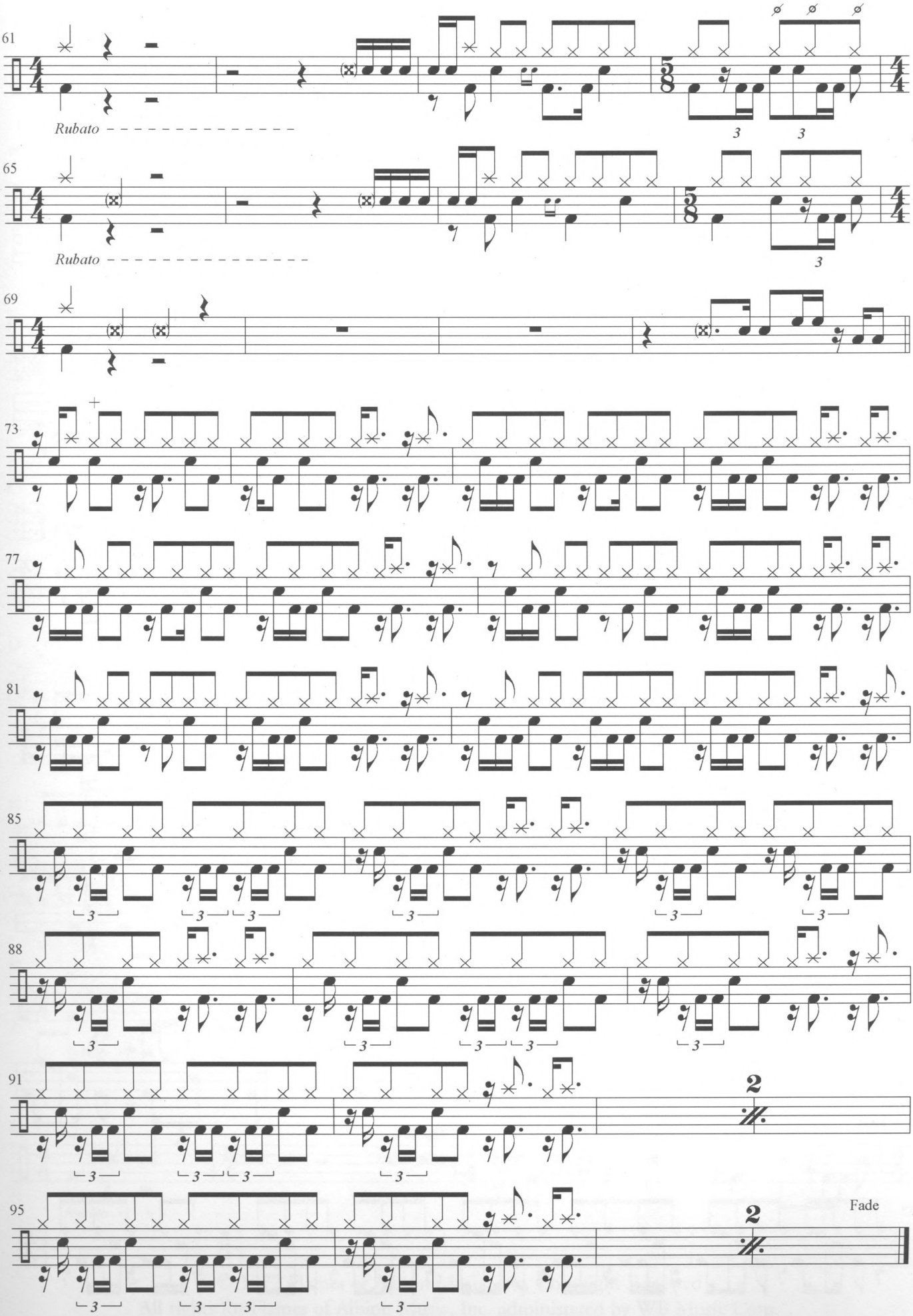
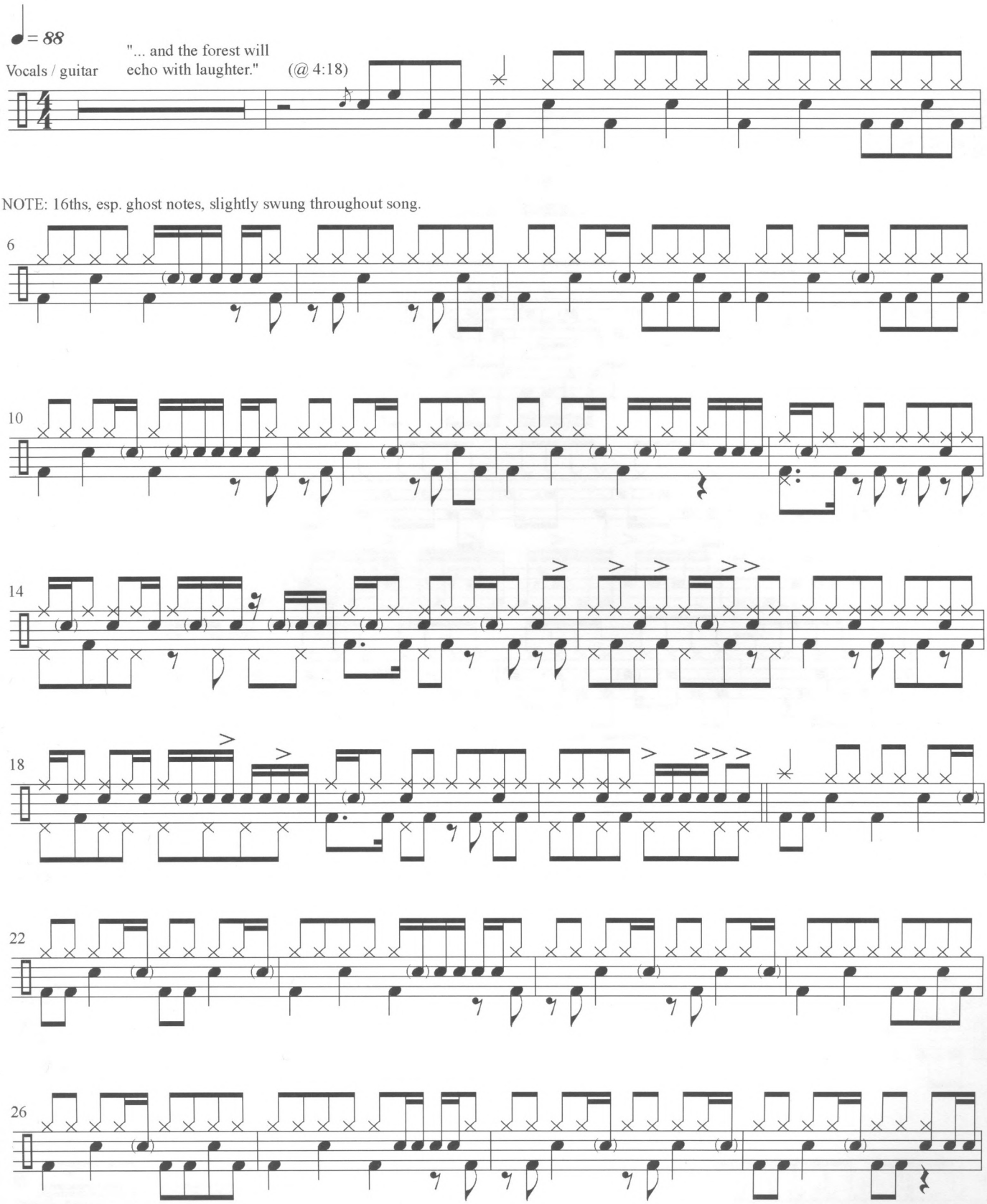
Rubato
53
57


61
Rubato
65
Rubato
69
73
77
81
85
88
91
95
Fade

STAIRWAY TO HEAVEN

Words and Music by Jimmy Page and Robert Plant
From the album "Led Zeppelin IV" (Atlantic 19129-2) (1971)



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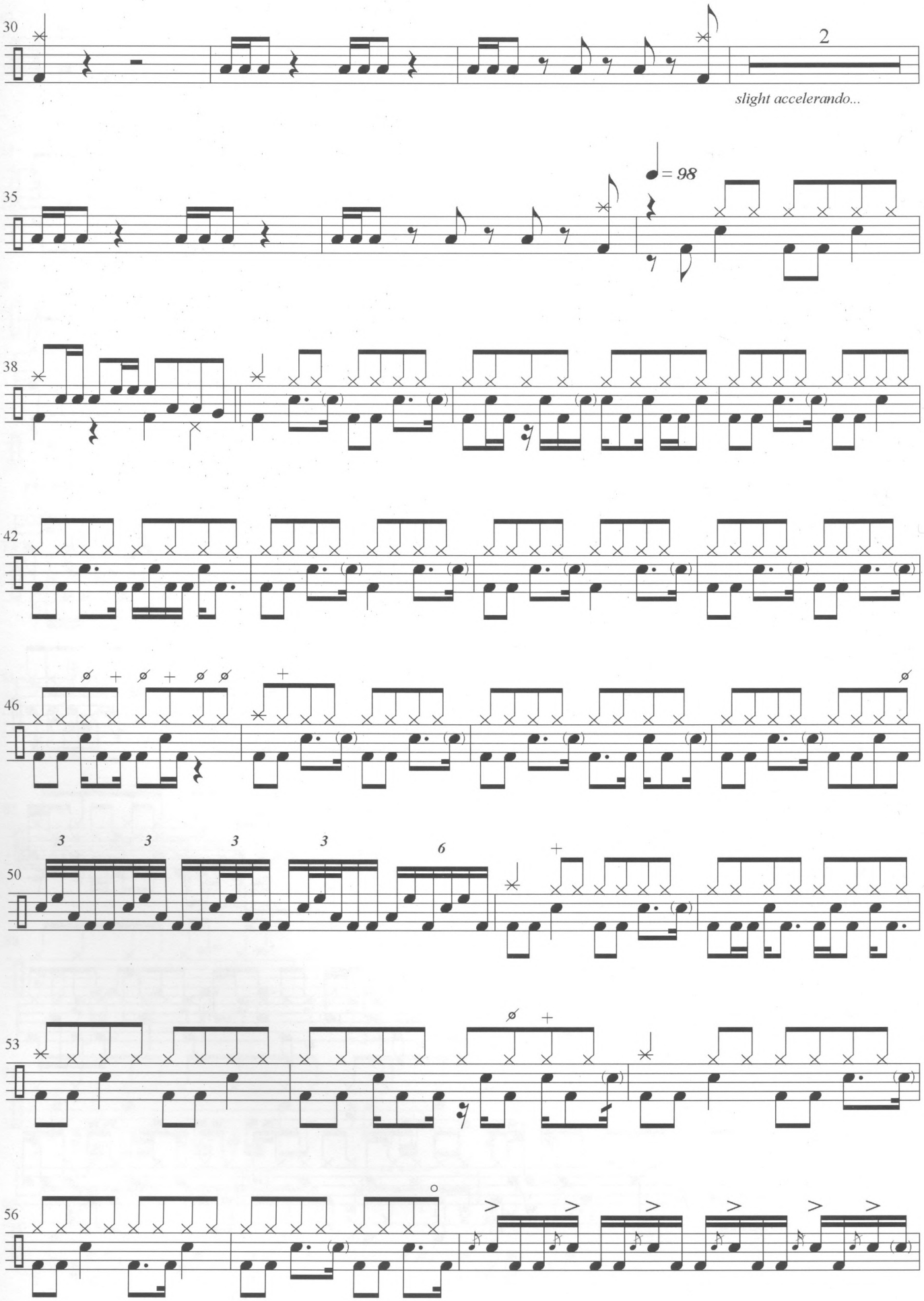
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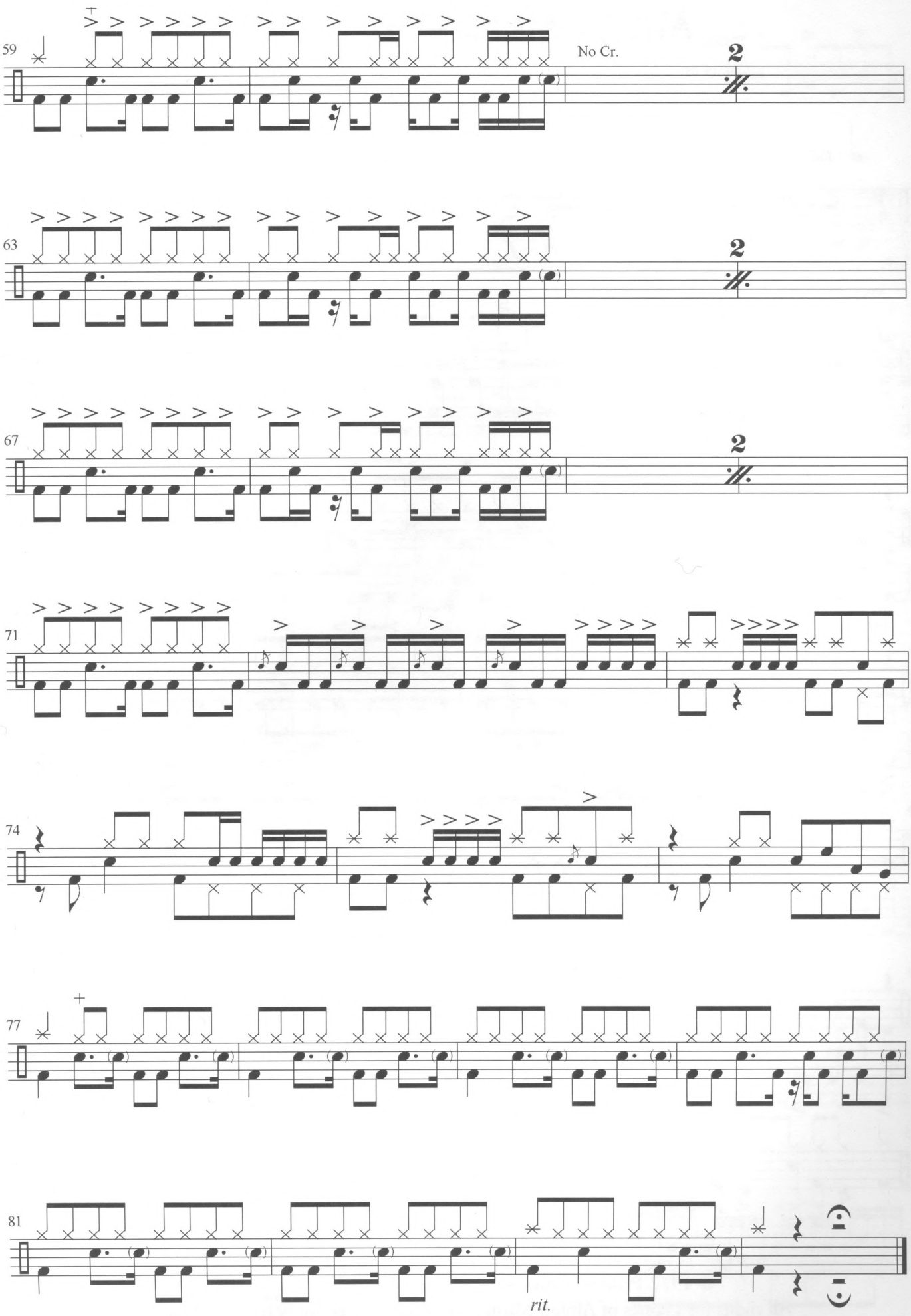
59
No Cr.
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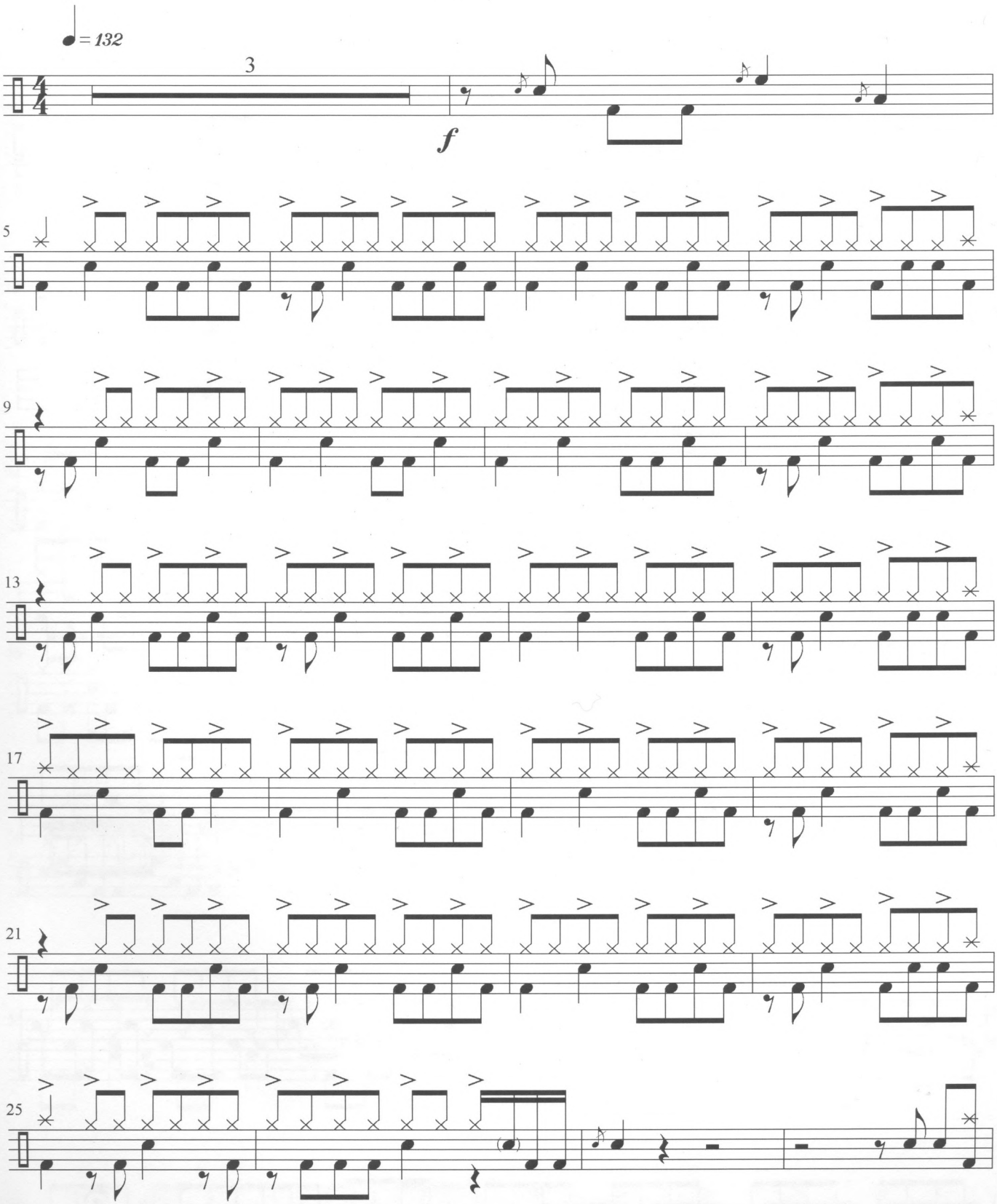
MISTY MOUNTAIN HOP

Words and Music by Jimmy Page, Robert Plant and John Paul Jones
From the album "Led Zeppelin IV" (Atlantic 19129-2) (1971)



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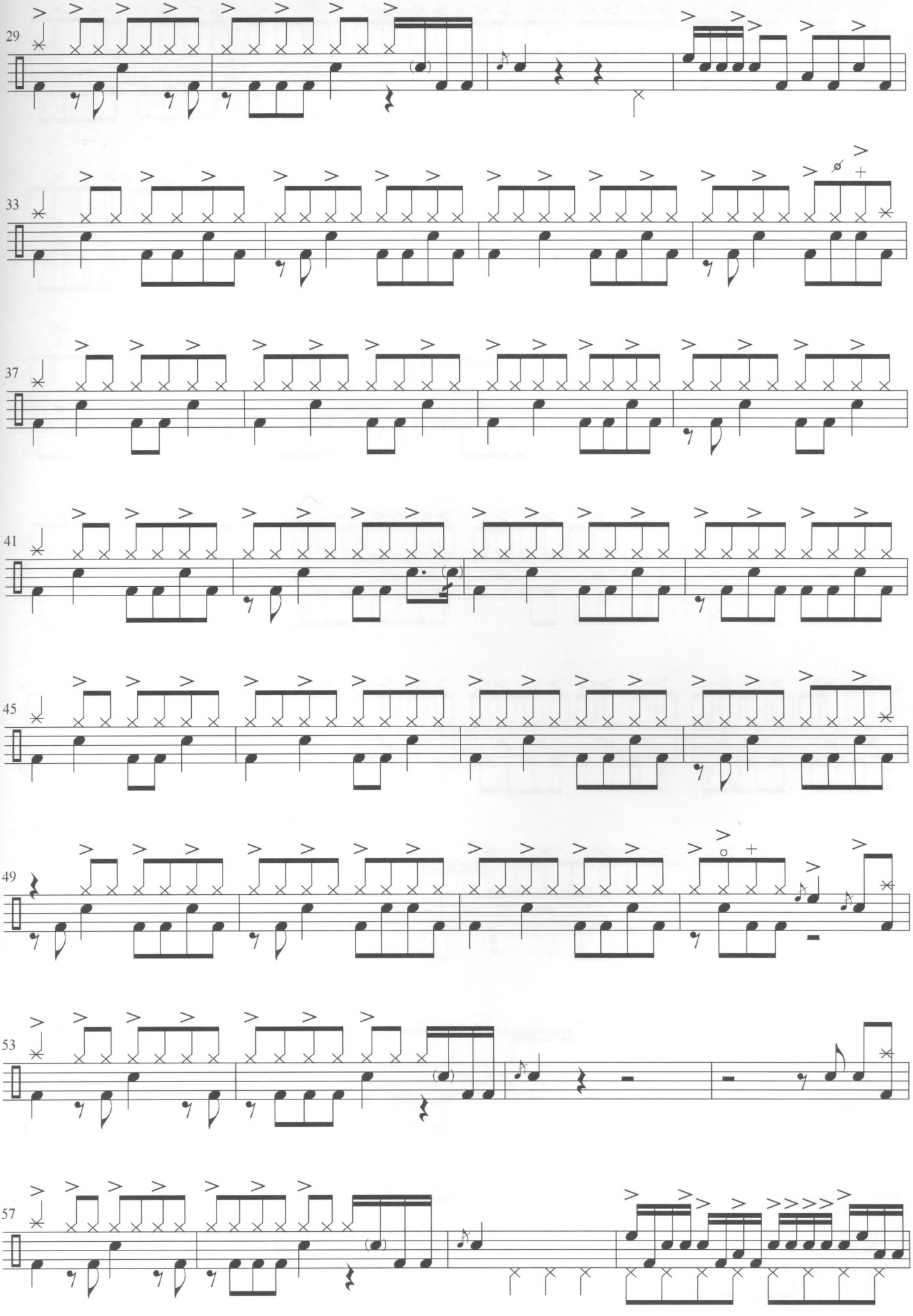
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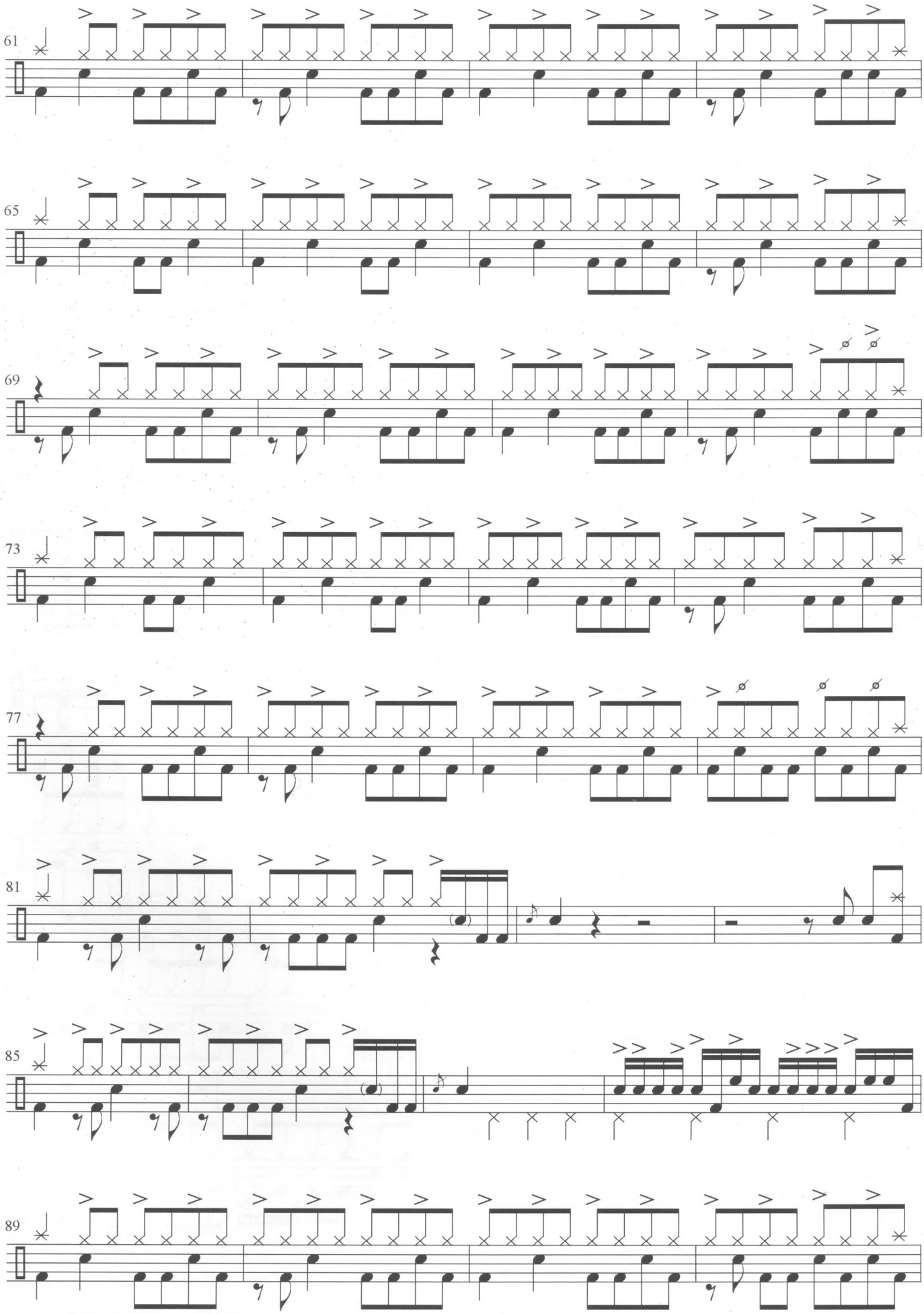
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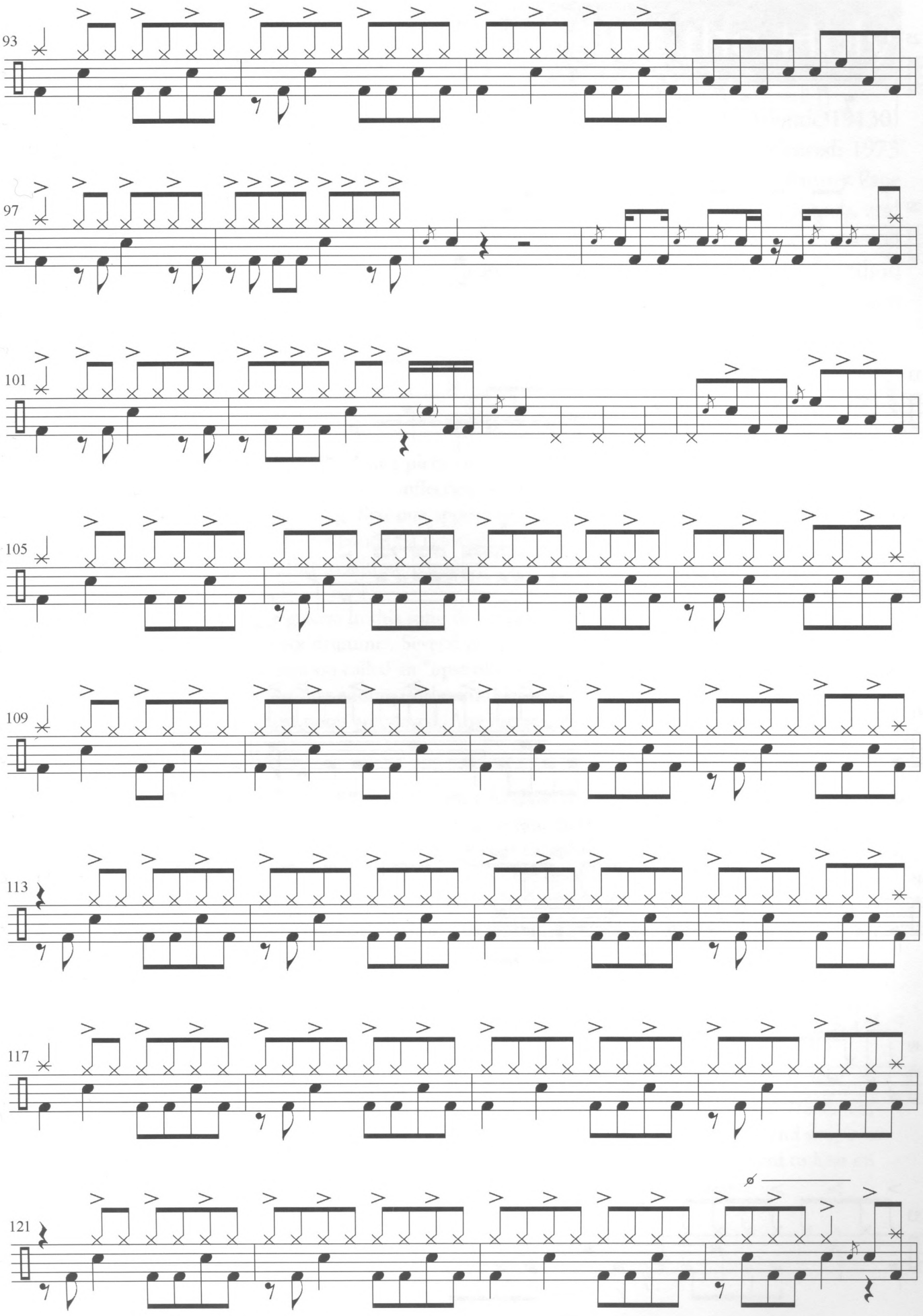
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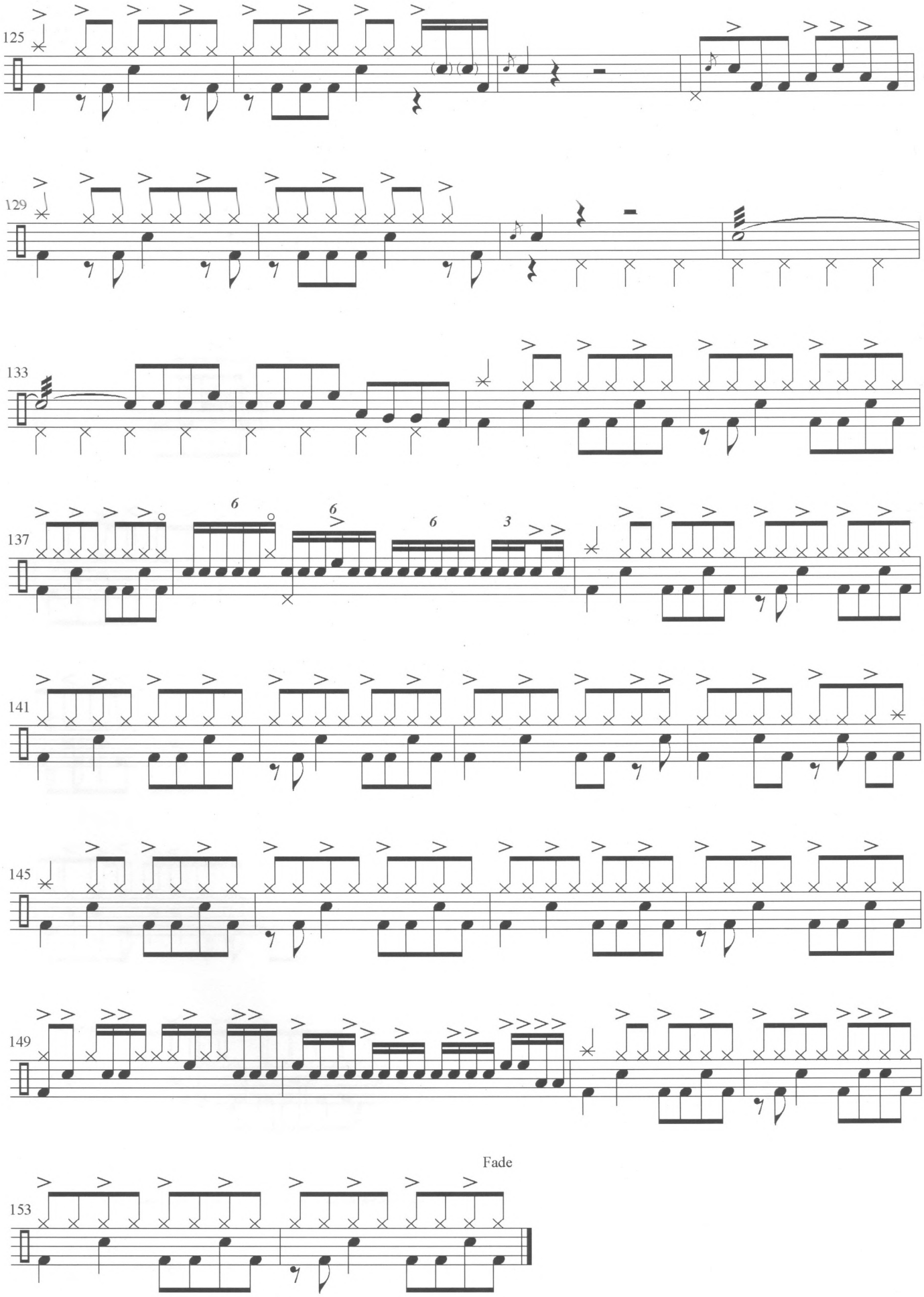
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Fade
153

Houses of the Holy

(Atlantic 19130)
Year released: 1973
Producer: Jimmy Page
Engineers: Eddie Kramer, George Chkiantz, and Keith Harwood
Recorded and mixed at Electric Lady Studios, New York, and Olympic Studios, London

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The Song Remains the Same: This epic opening piece takes on the flavor of an overture, and Bonzo comes out of the gate strongly. Notice the quarter note inflection on the eighth-note groove. This is something he did often. The half-time verses of the song (first one appearing at measure 53) give a taste of Bonham's slower, softer groove playing. Measures 66-68 contain a typically tasteful and simple fill, with hi-hat time underneath and a little ruff to add some spice.

Over the Hills and Far Away: The groove in this song shows how Bonzo's ghost note control and swaggering feel matched that of the best funk drummer. Several places in this song (for example, measure 40) require the drummer to execute a motion called an "upstroke" or "pull-out." This occurs when an accent follows a ghosted stroke, such as in the first ending in the third line of the chart for this song. Listen to the song and notice how softly the ghost notes are played. Any increase in volume of those notes would break up the groove.

The Crunge: A great example of Zeppelin's prowess with odd time, this song also shows their lighter side. As in "Black Dog," my approach to transcribing this song was to essentially keep a "2 and 4" feel, with the extra eighth note added at the end of the bar during the hi-hat turnaround. It is very important to get a full, thick open hi-hat sound (using the shoulder of your stick) on the open hi-hat notes in this groove.

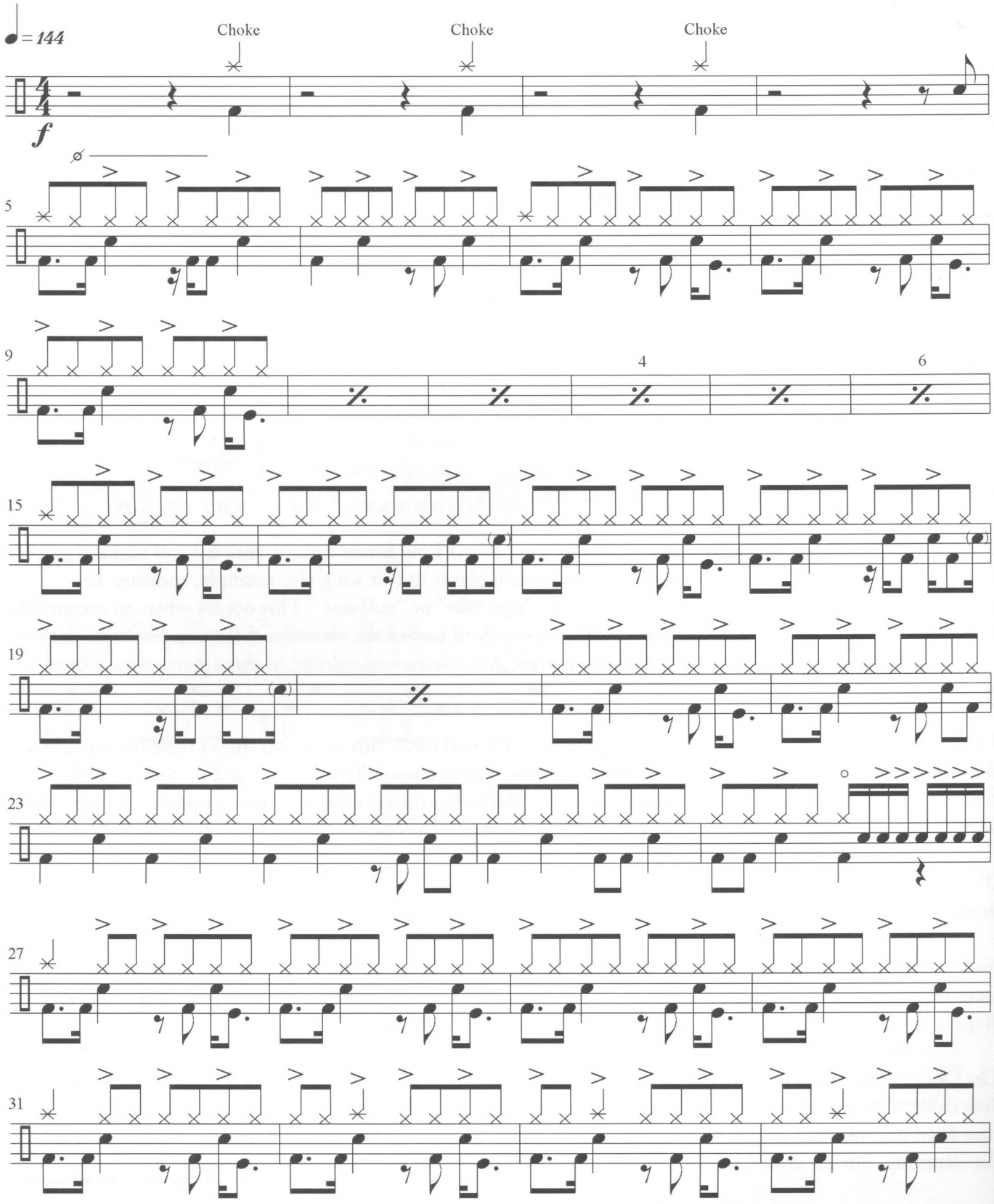
D'yer Mak'er: Although this song has a reggae feel in the guitar and vocals, Bonham plays is with a heavy straight rock feel. This is probably one of Bonzo's simplest drum parts.

No Quarter: There are various places in the song where Bonham plays the ride and intersperses various notes on the hi-hat with his left foot in an improvisational manner. This and the many ghost notes and drags in the song require a lot of attention to detail.

The Ocean: This song illustrates how Zeppelin made odd time signatures groove. The bars of 7/8 should flow easily. The best way to achieve this is to become familiar with the song's catchy melody and sing it in your head our out loud as you play. Some of the bass drum notes in the verse are initially hard to hear on the recording, but on several listens in good headphones you will be able to pick them out.

THE SONG REMAINS THE SAME

Words and Music by Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)



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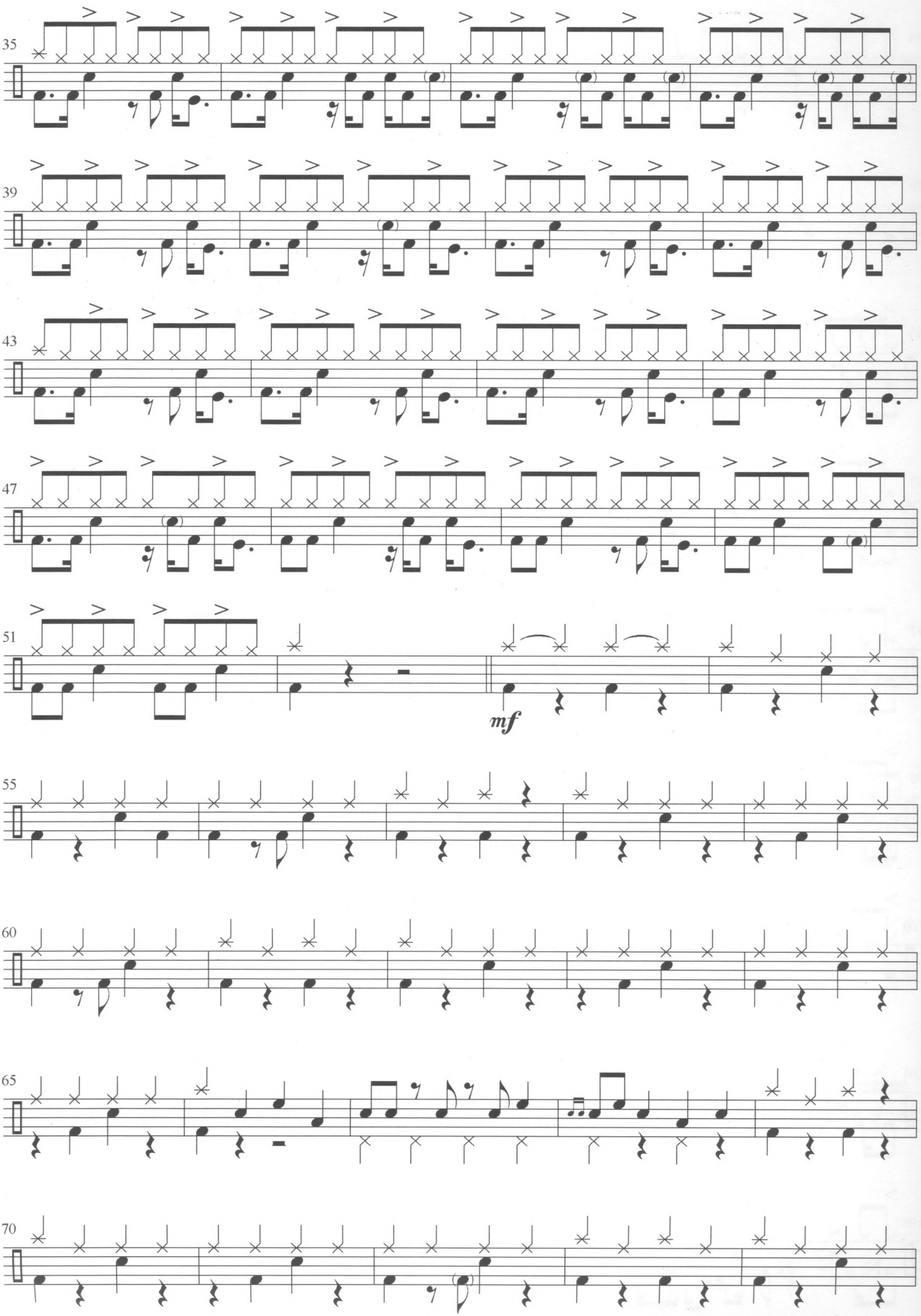
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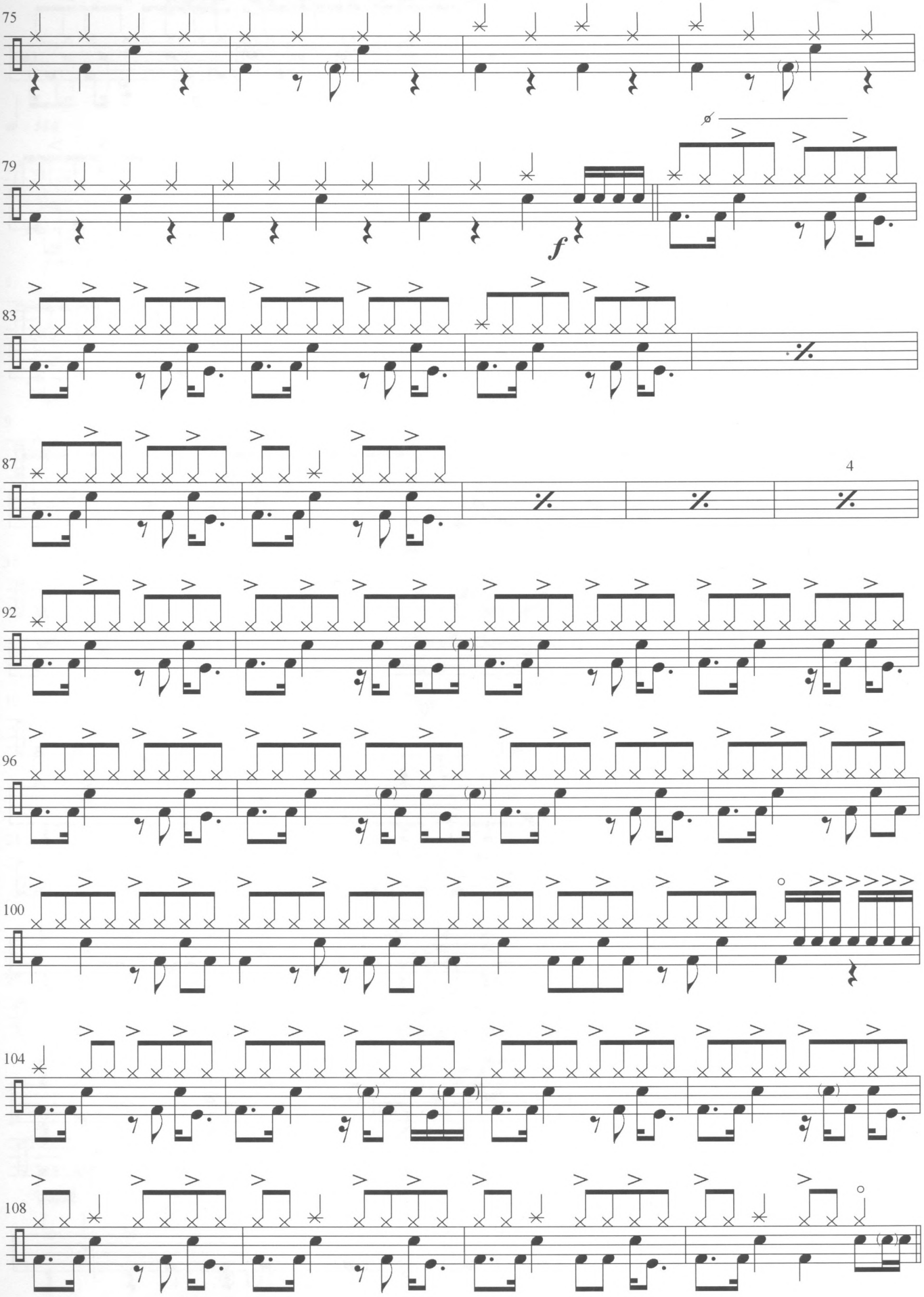
75
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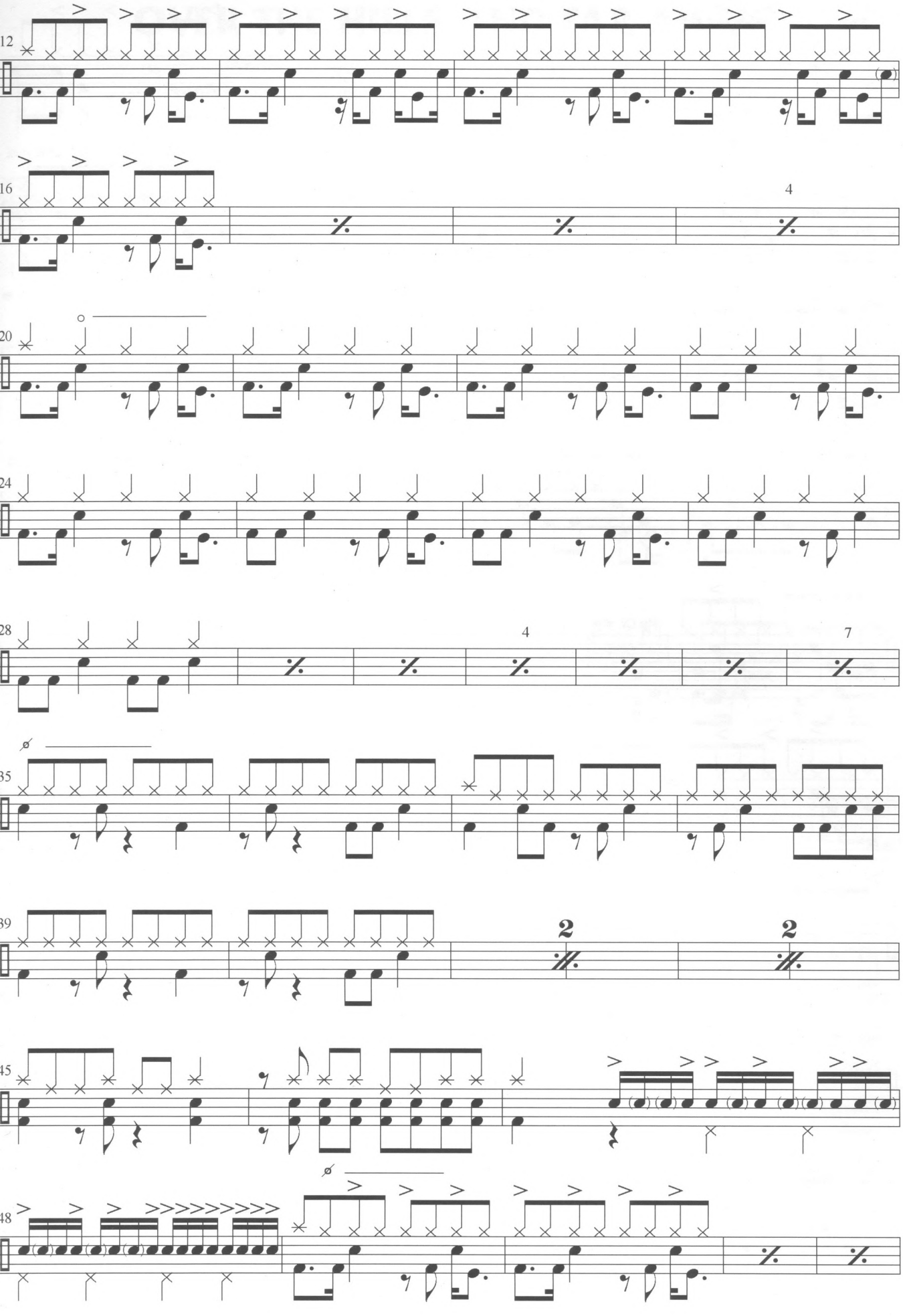
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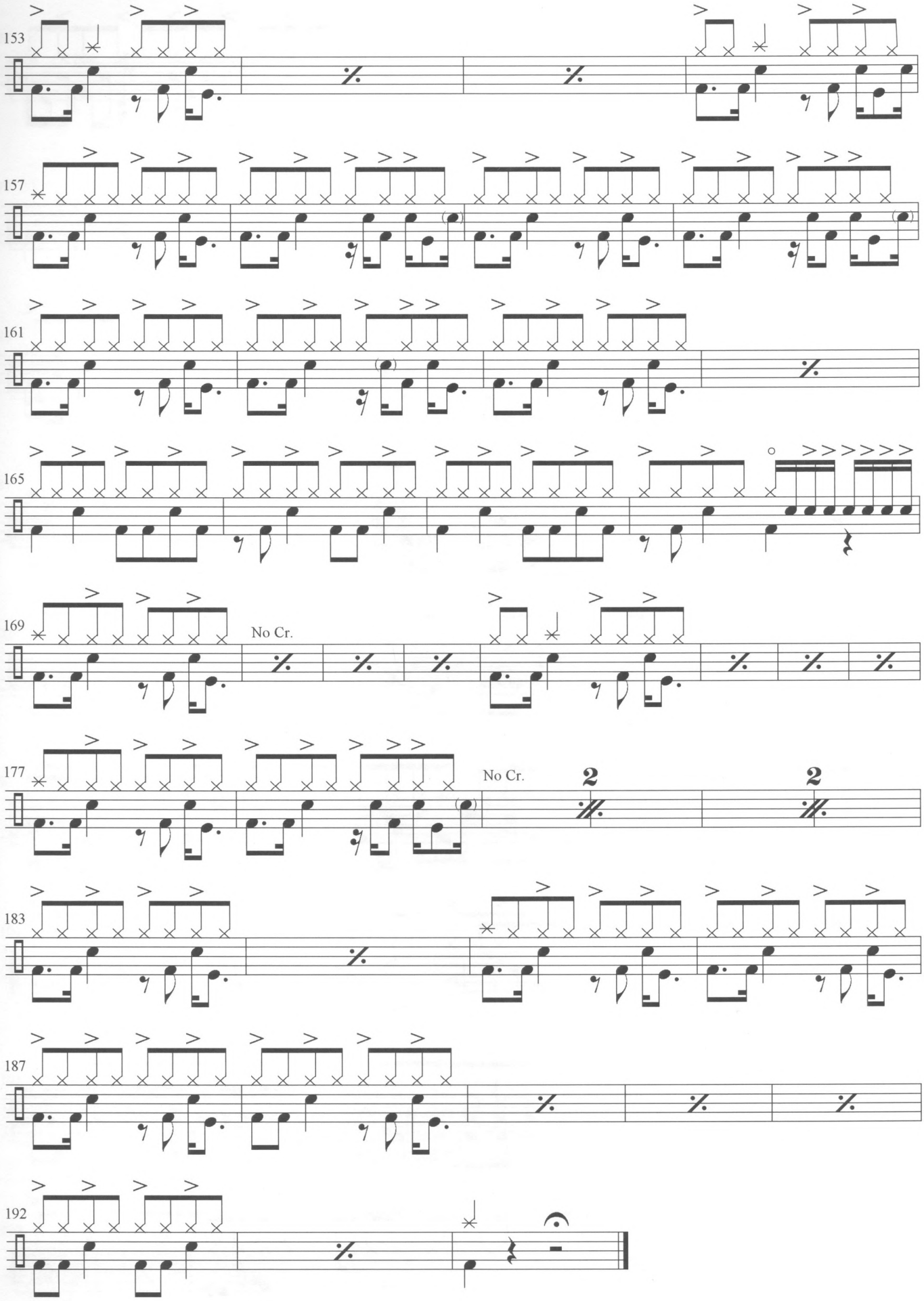
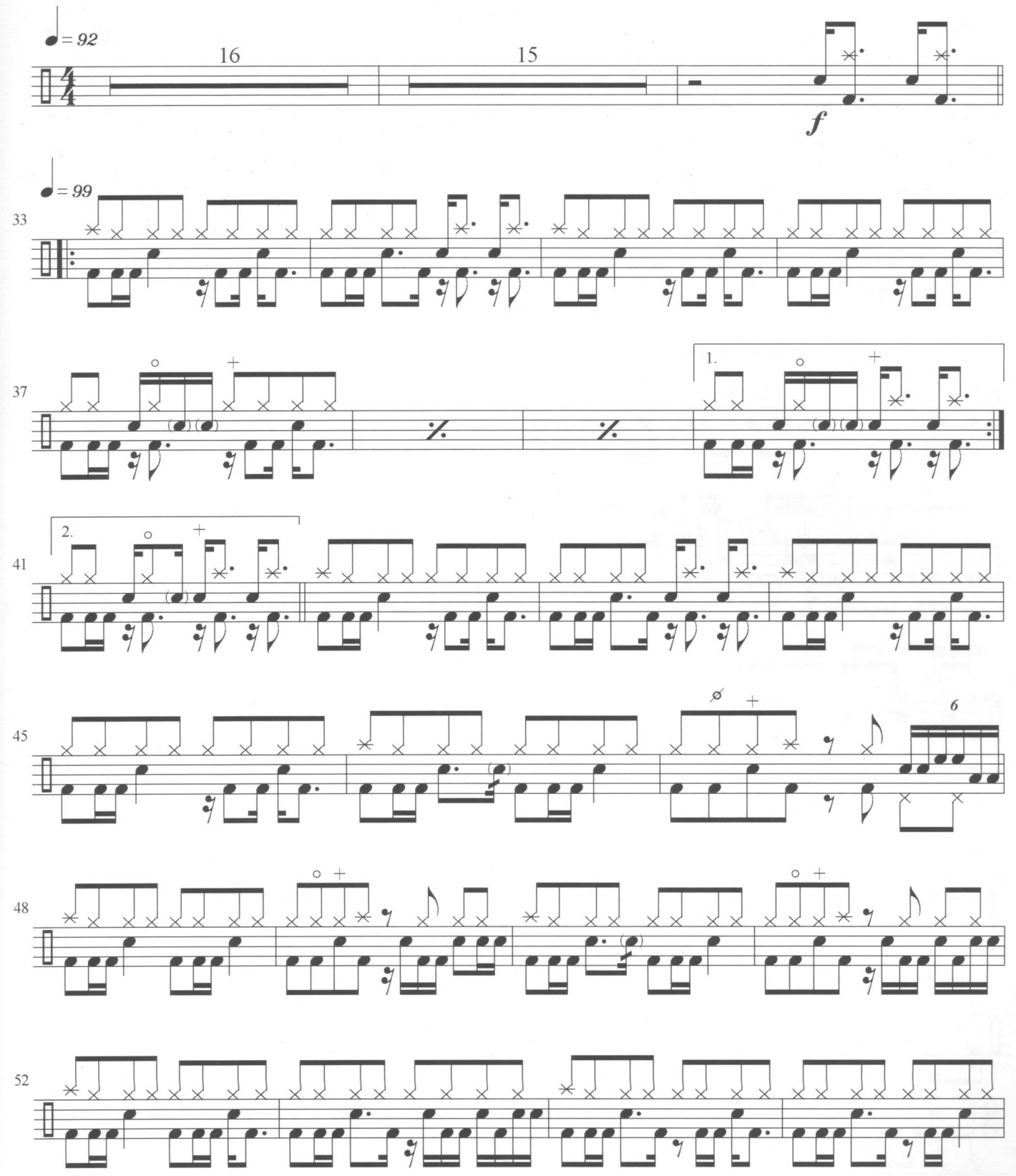

153
157
161
165
169
No Cr.
177
No Cr.
2
2
183
187
192

OVER THE HILLS AND FAR AWAY

Words and Music by Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)



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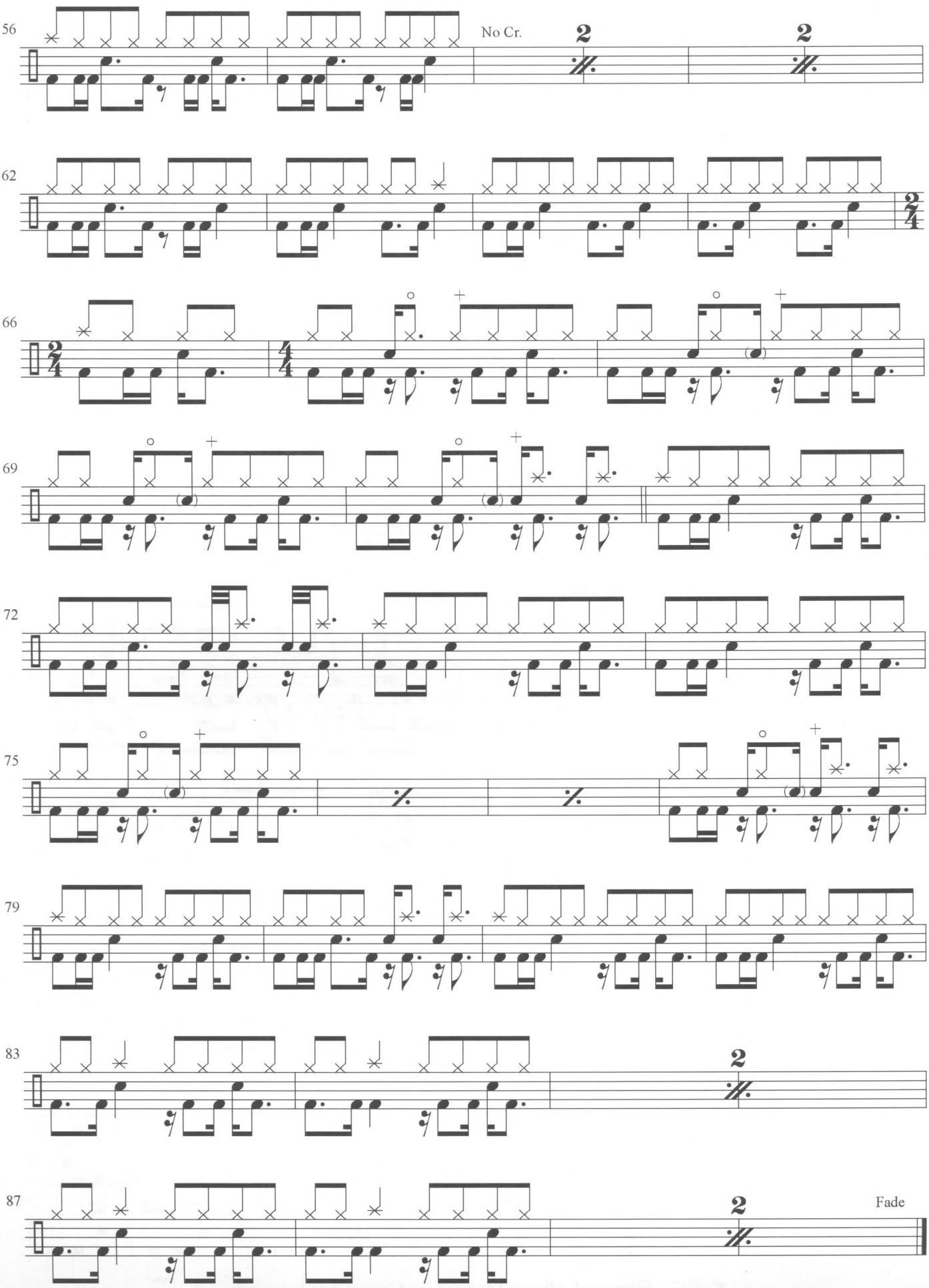
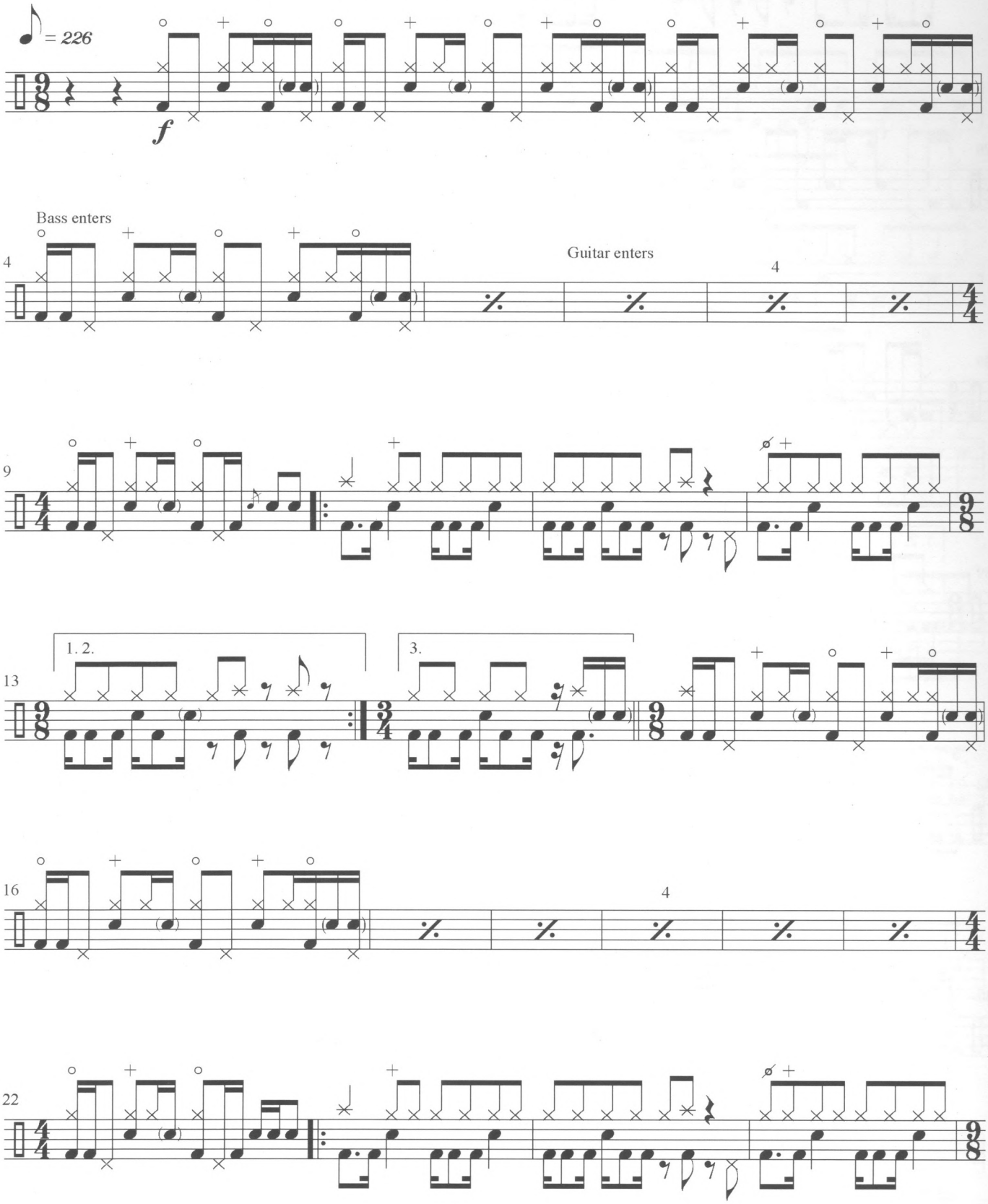

56
No Cr.
2
2
62
66
69
72
75
79
83
2
87
2
Fade

THE CRUNGE

Words and Music by John Bonham, John Paul Jones, Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)



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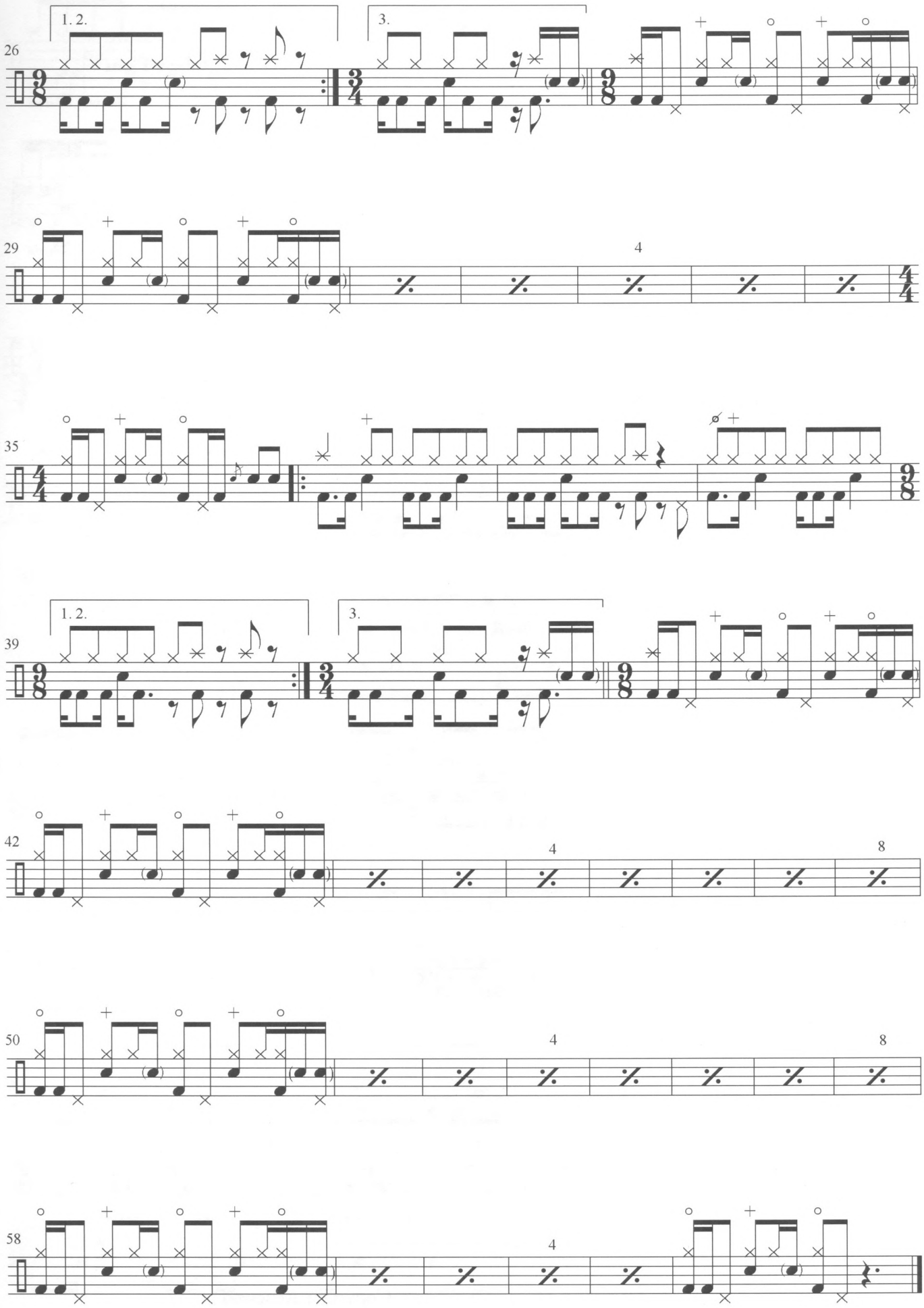
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8
50
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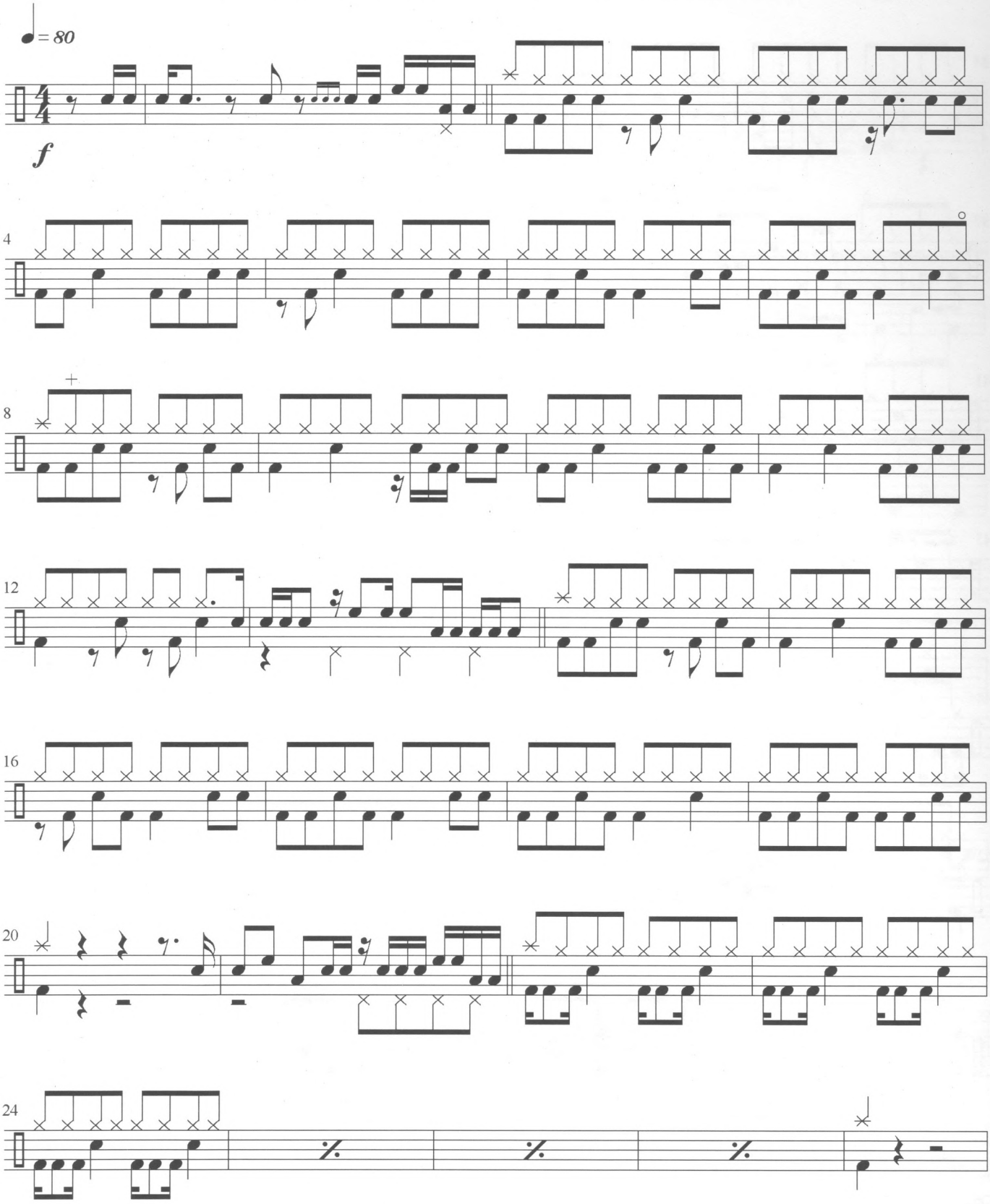
D'YER MAK'ER

Words and Music by John Bonham, John Paul Jones and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)



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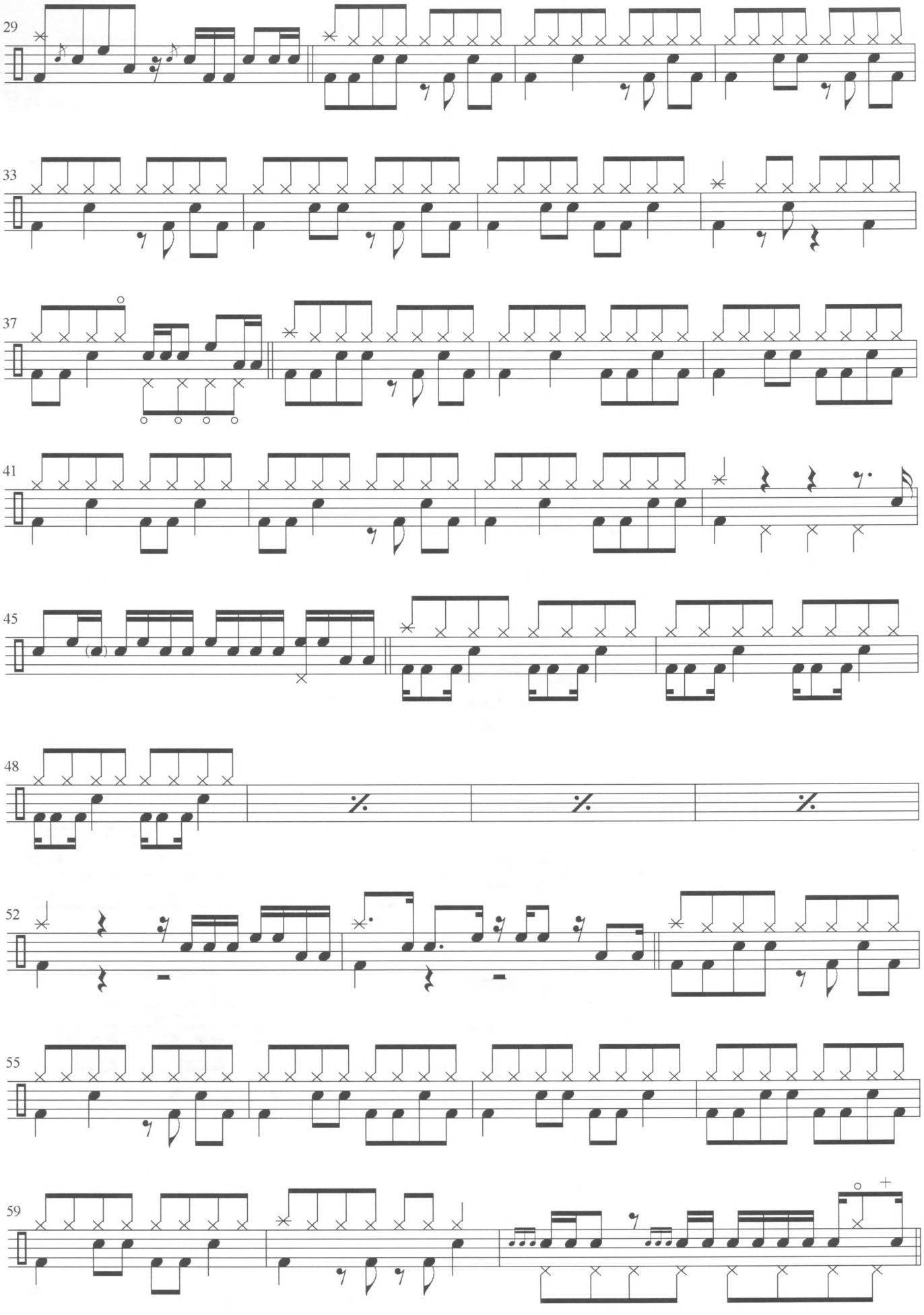
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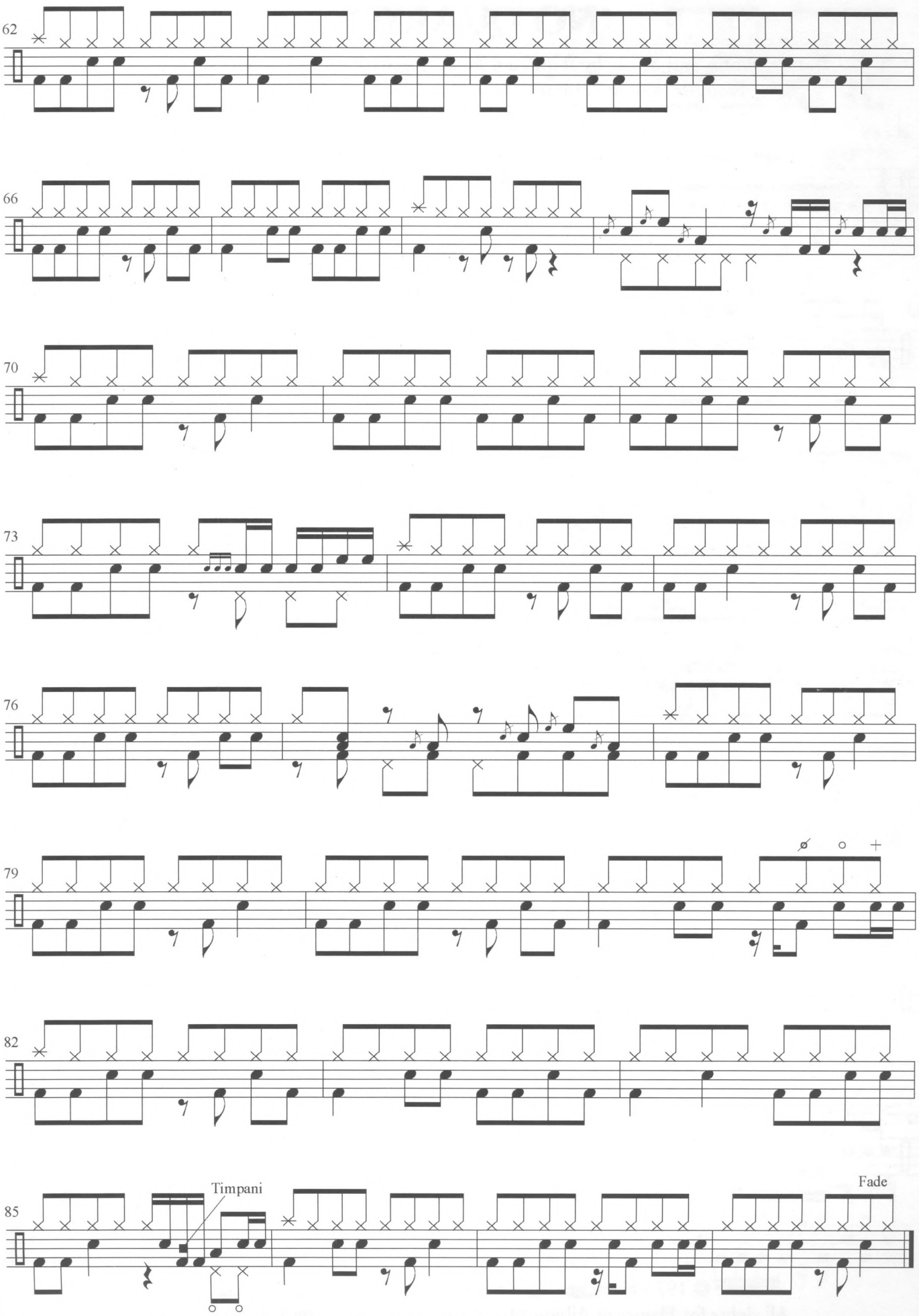
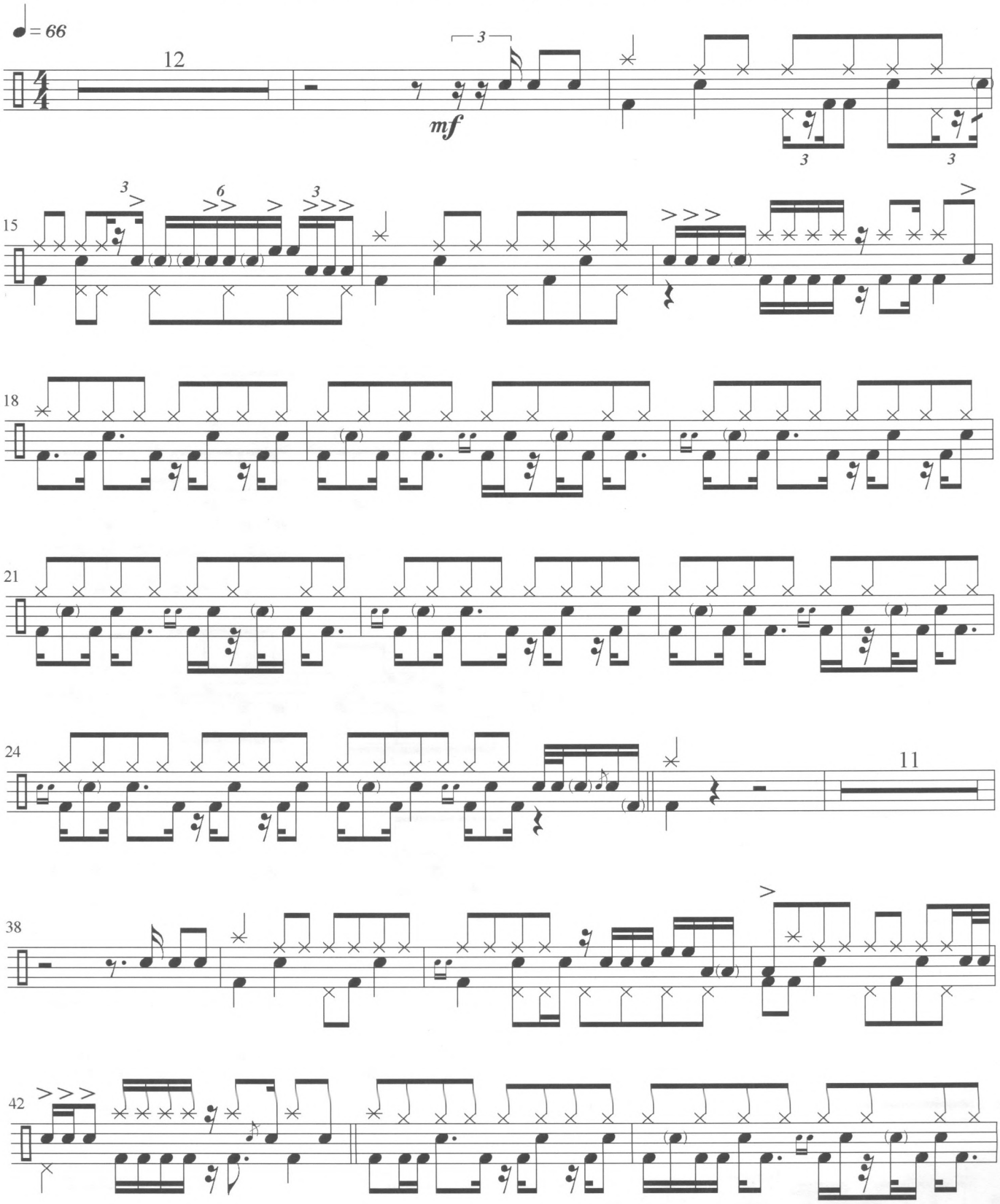

62
66
70
73
76
79
82
85
Timpani
Fade

NO QUARTER

Words and Music by John Paul Jones, Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)



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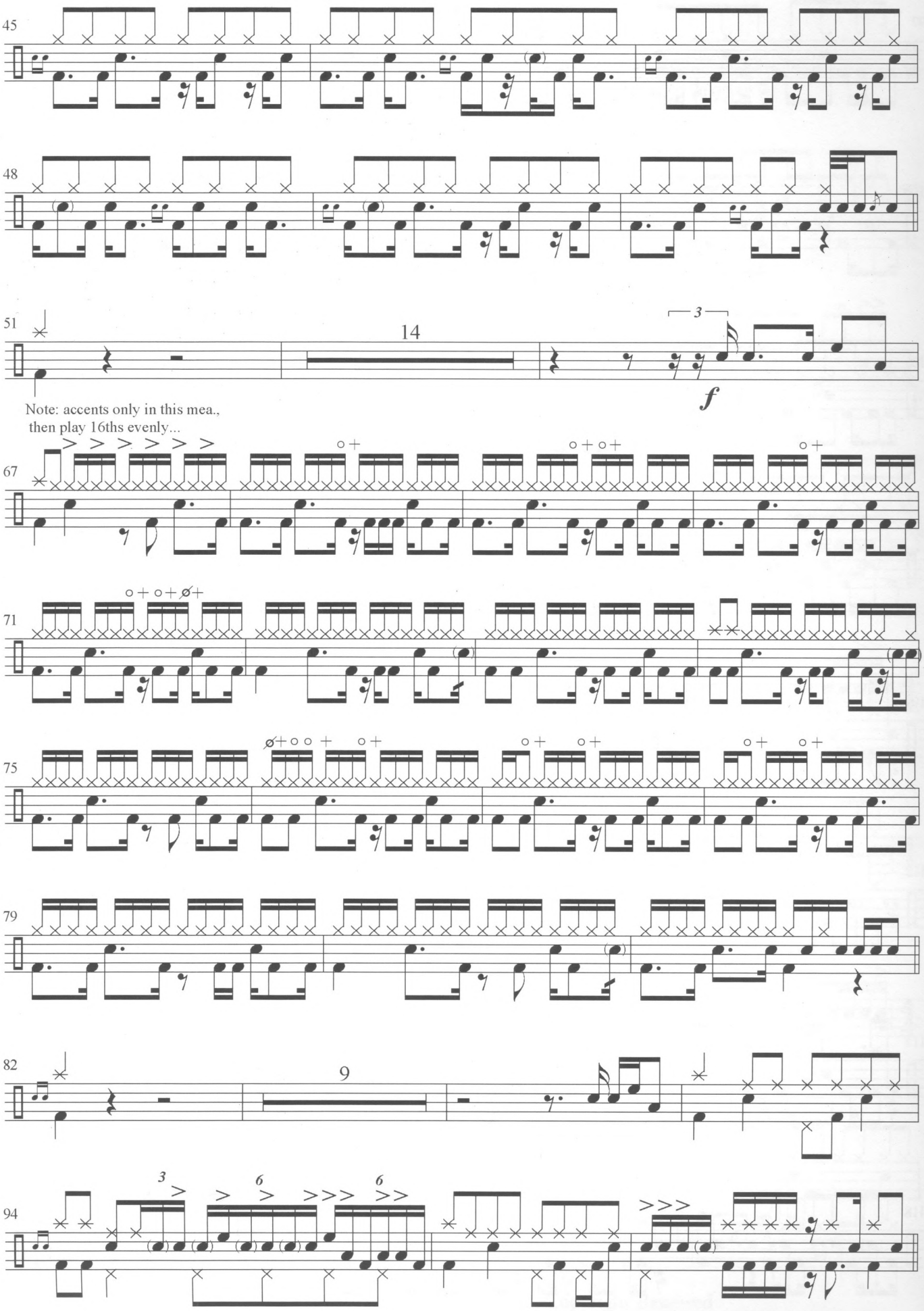
45
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Note: accents only in this mea.,
then play 16ths evenly...
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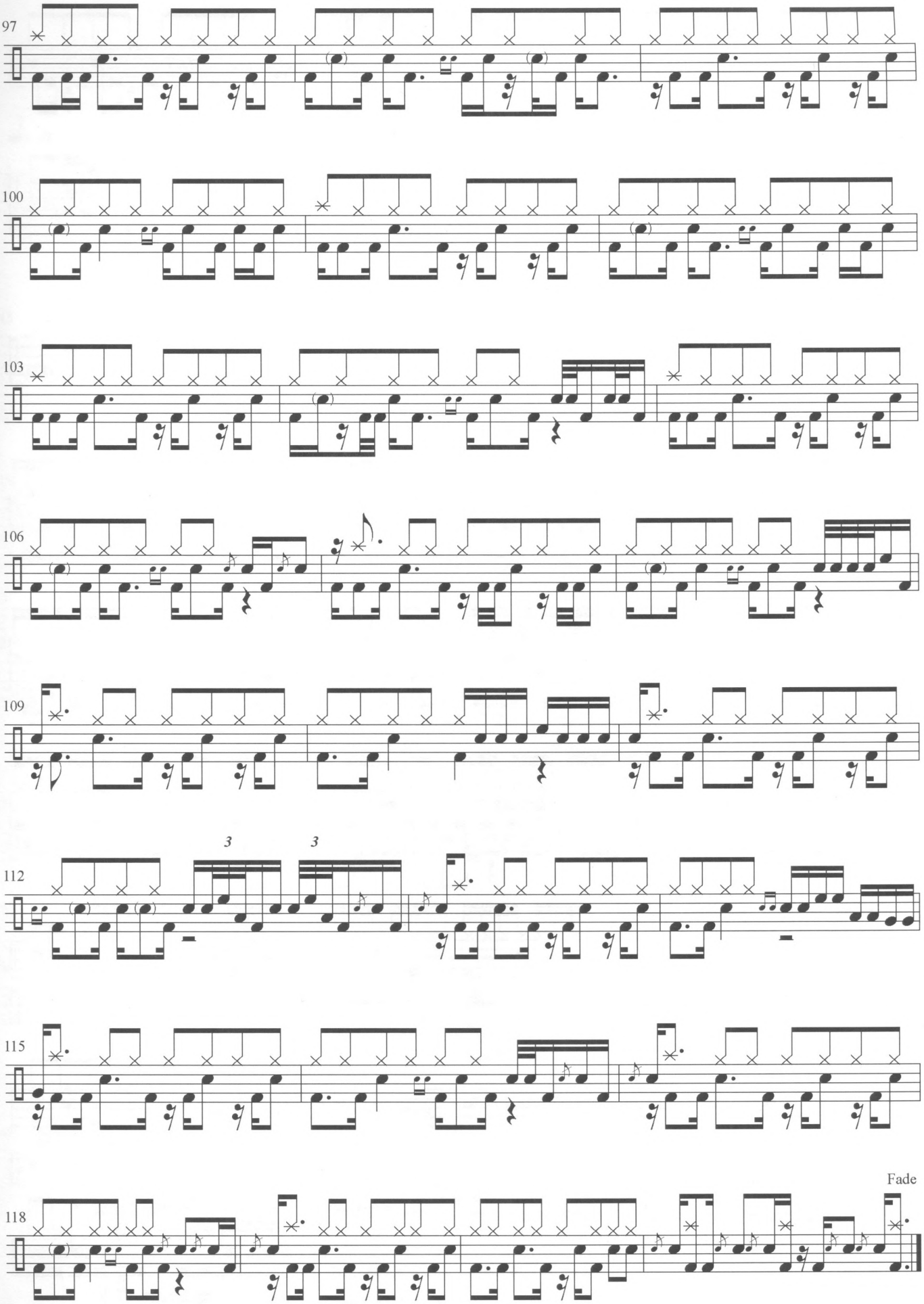
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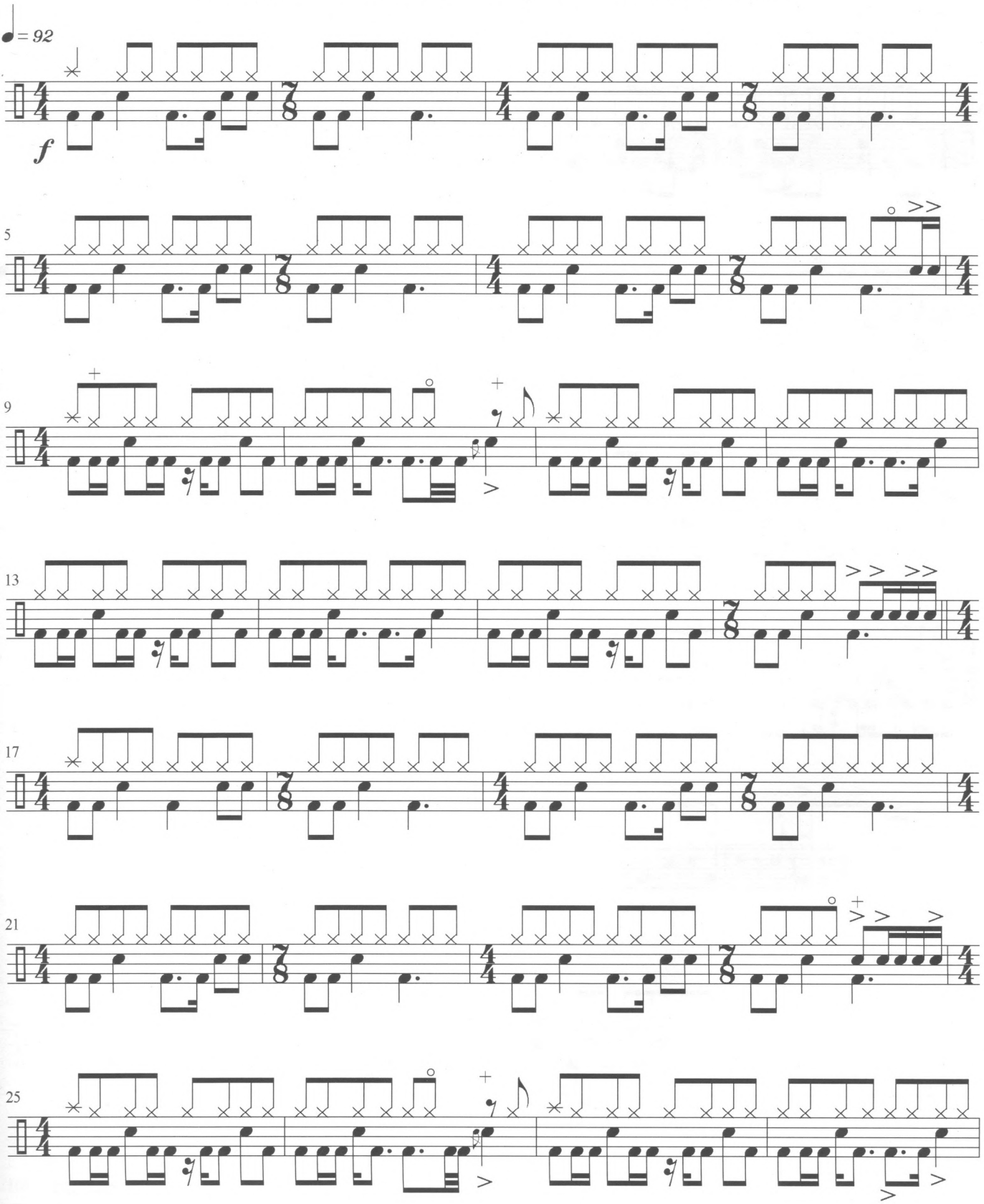
THE OCEAN

Words and Music by John Bonham, John Paul Jones, Jimmy Page and Robert Plant
From the album "Houses of the Holy" (Atlantic 19130-2) (1973)



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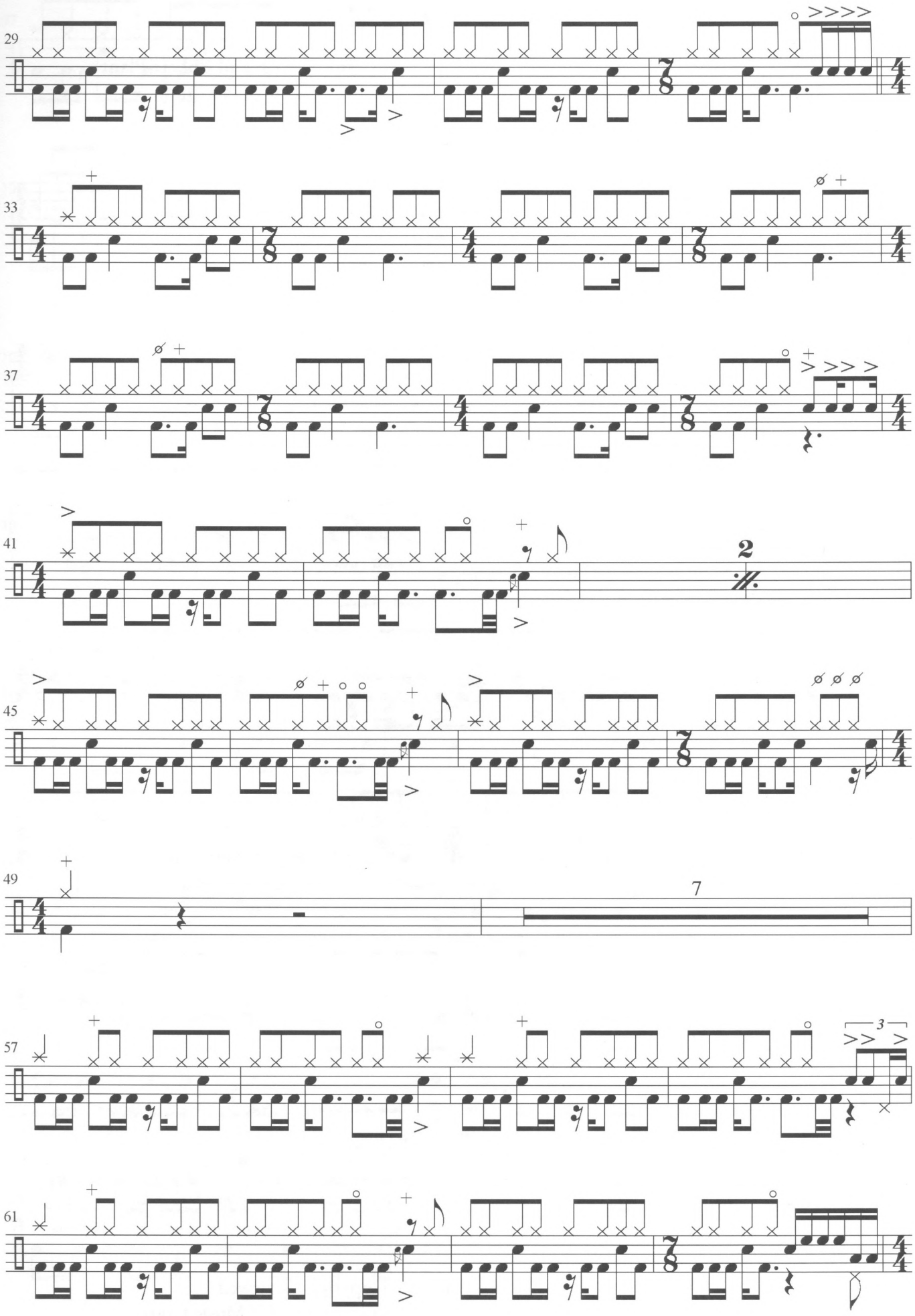
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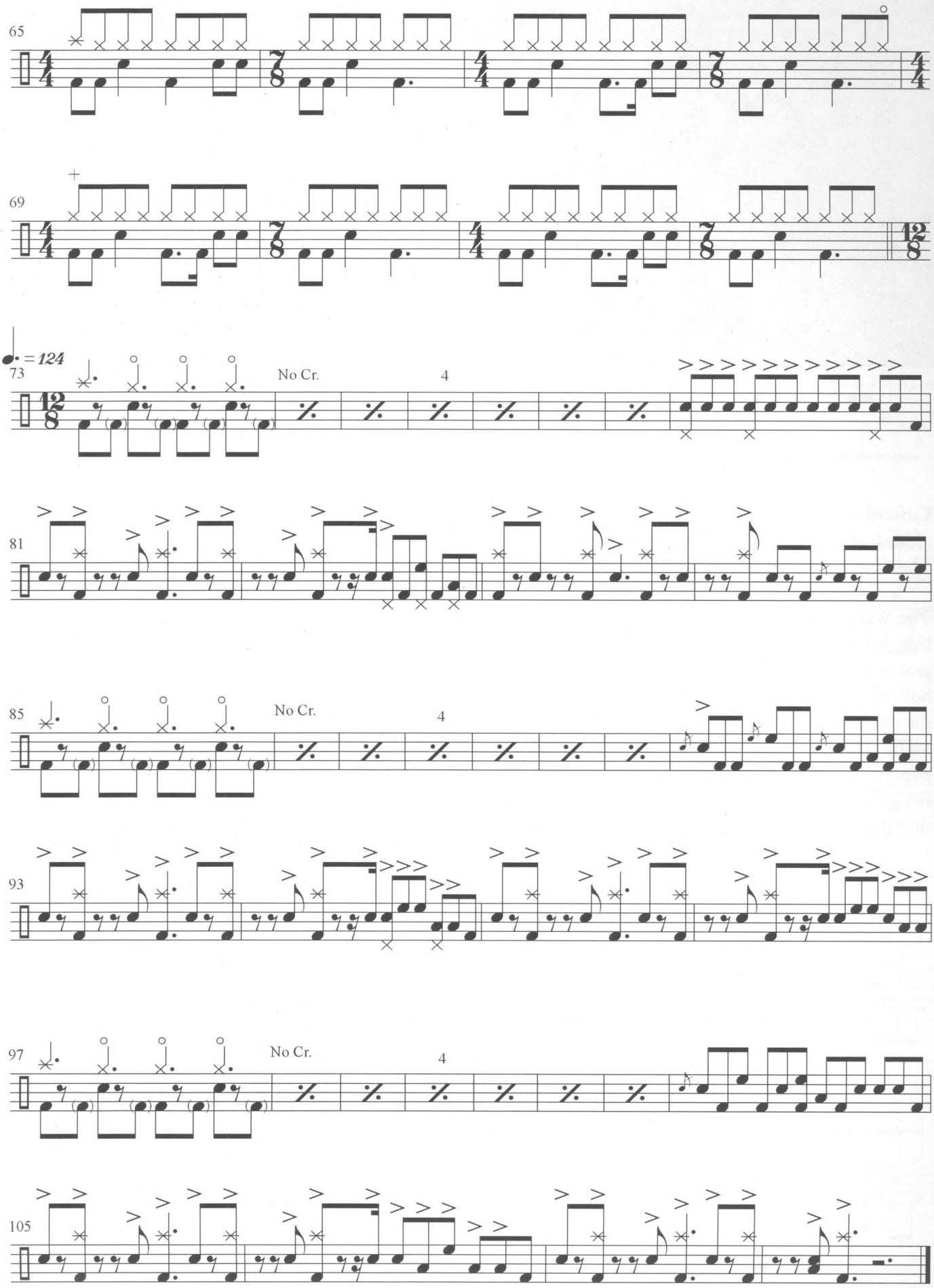

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Physical Graffiti

(Swan Song 92442)
Year released: 1975
Producer: Jimmy Page
Engineers: George Chkiantz, Keith Harwood, Andy Johns, Eddie Kramer, Ron Nevison
Recorded at Headley Grange, Hampshire, England (with Ronnie Lane's Mobile); Stargroves, Berkshire, England (with the Rolling Stones Mobile); and at Olympic and Island Studios, London
Mixed at Olympic Studios, London, and Electric Lady Studios, New York

---

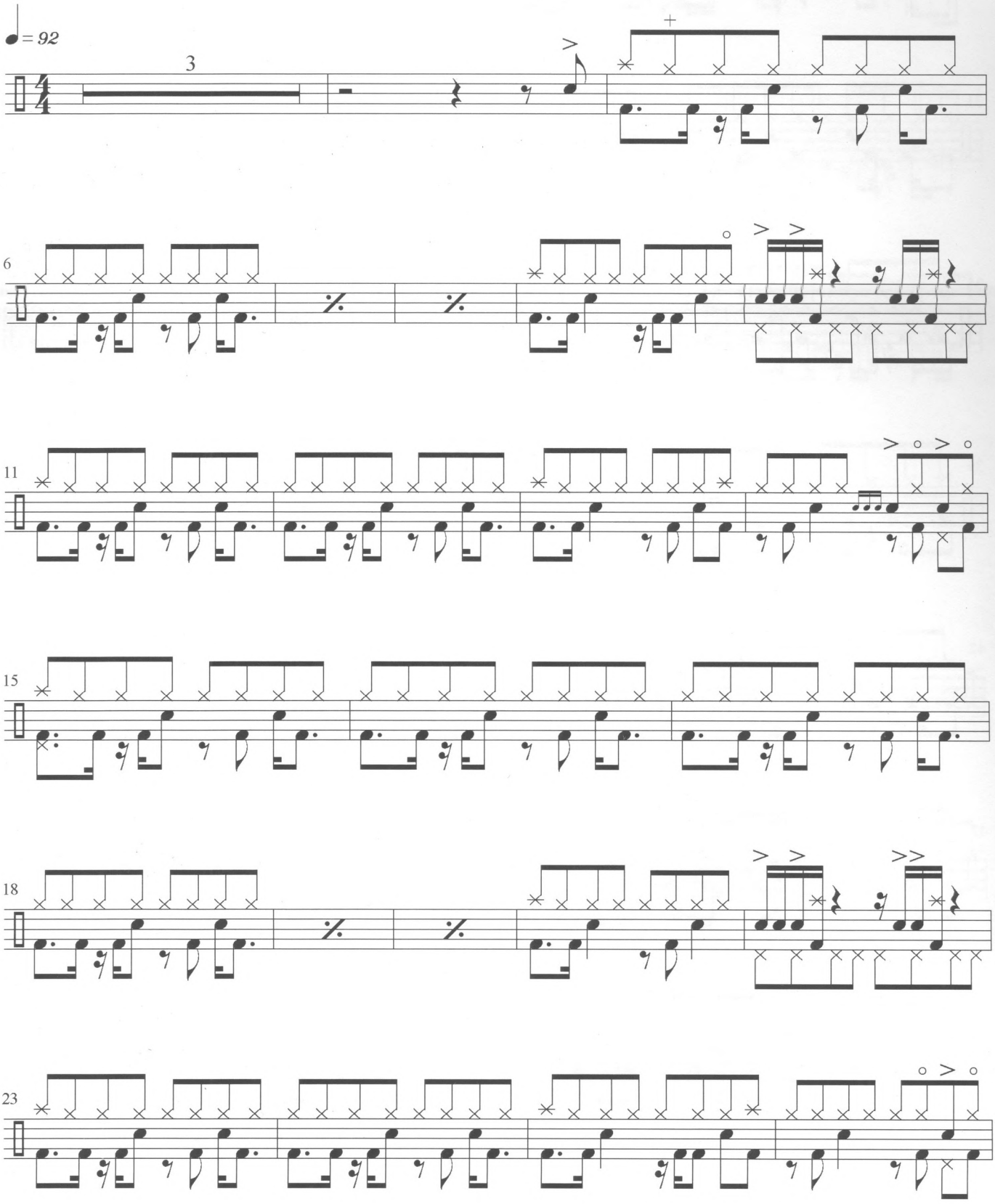
Custard Pie: John Bonham could groove like no other rock drummer, and "Custard Pie" is a great example of his legendary feel. The song, like so much of Bonzo's playing, features that slightly swung 16th-note feel. The displaced snare hits in the main groove really accentuate the feel of the tune.

The Wanton Song: In addition to his feel, Bonham was also well-known for his chops, especially his single bass drum pedal chops. "The Wanton Song" shows that amazing foot at work. As you listen to the main groove in this song, starting right at the top of the track, notice not only how many notes are played, but how relaxed everything sounds. The syncopated band accents in measures 4 and 9 (and occurring through the rest of the song) really display Zeppelin's funkiness. The entire band handles these figures with ease. Many critics term Zeppelin the first "heavy metal" band. It seems the label "heavy metal" really diminishes Zeppelin's accomplishments. Few of the dozens upon dozens of bands that have copied Zeppelin from the 70s through today could achieve the funkiness and dynamics of Zep, let alone the mastery of styles they displayed.

LEDZEPPELIN

CUSTARD PIE

Words and Music by Jimmy Page and Robert Plant
From the album "Physical Graffiti" (Swan Song 92442-2) (1975)



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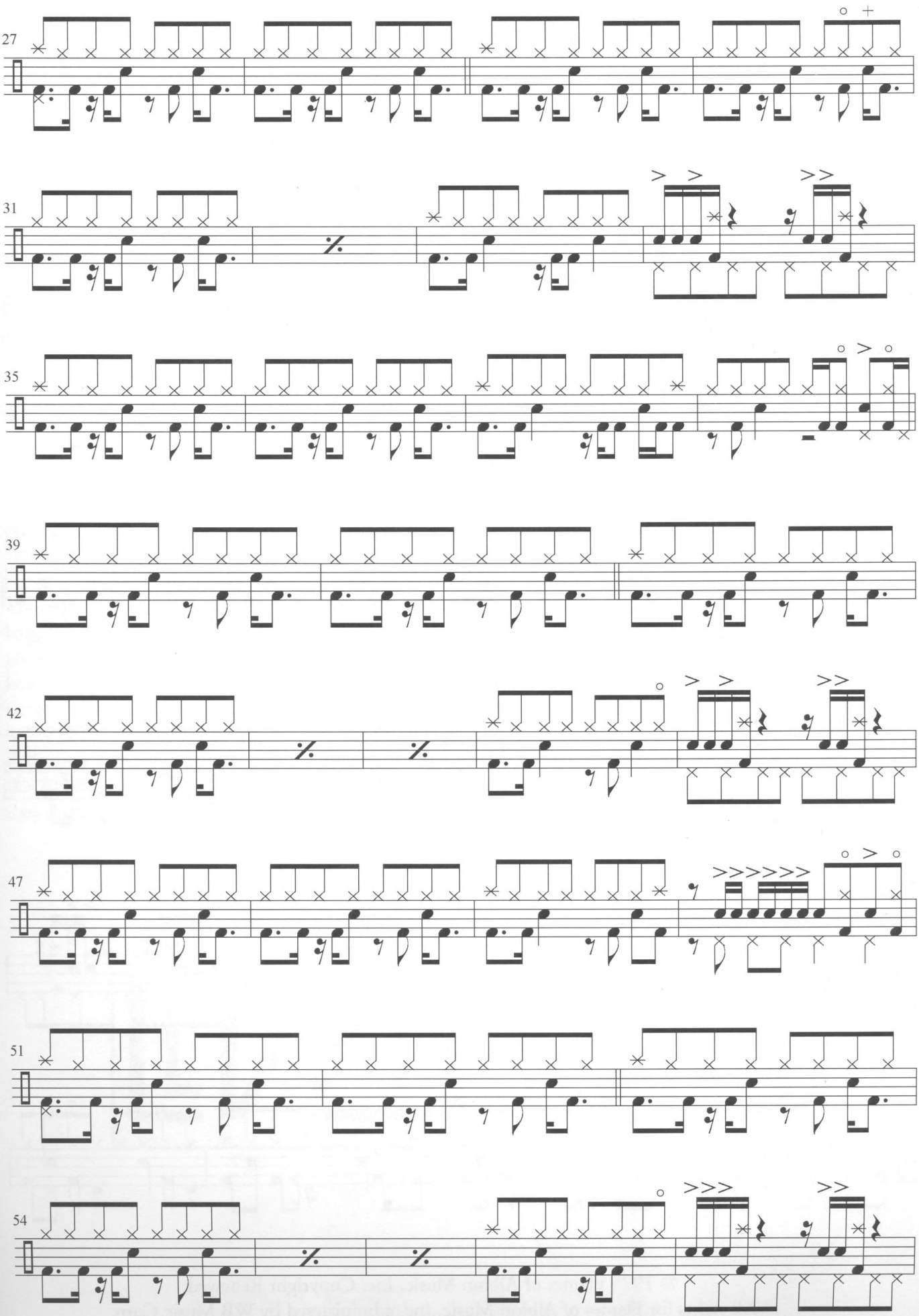
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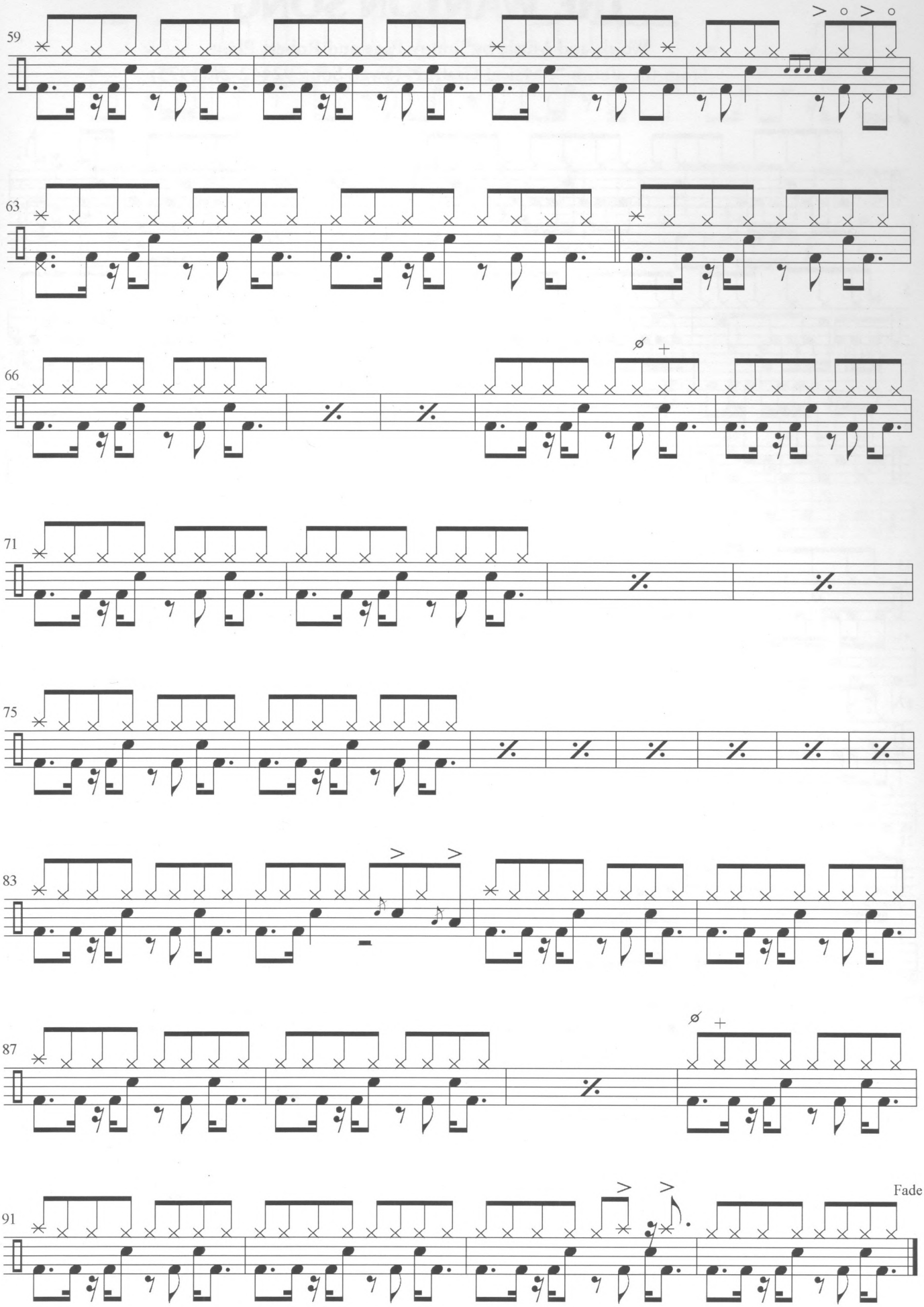
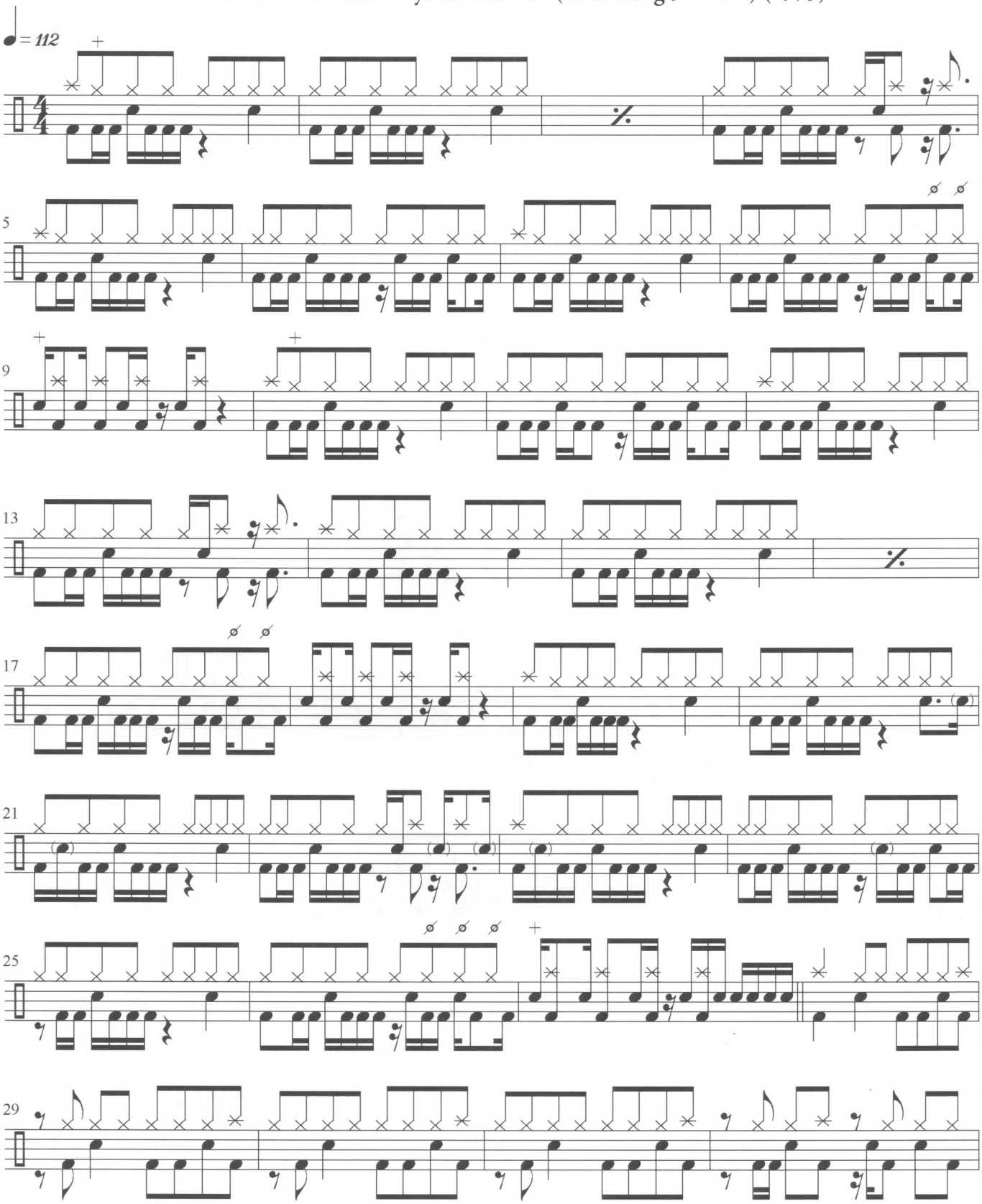

59
63
66
71
75
83
87
91
Fade

THE WANTON SONG

Words and Music by Jimmy Page and Robert Plant
From the album "Physical Graffiti" (Swan Song 92442-2) (1975)



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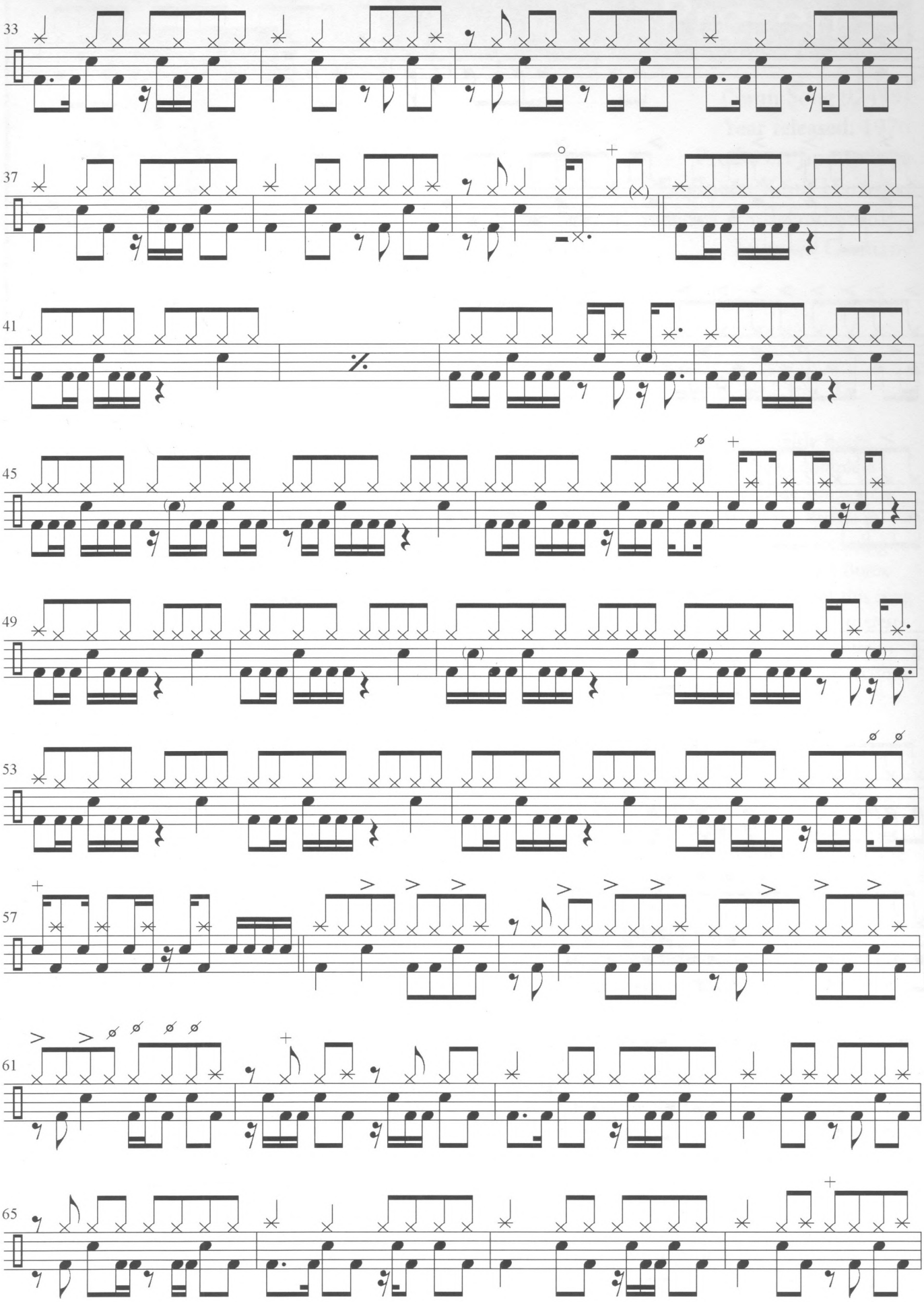
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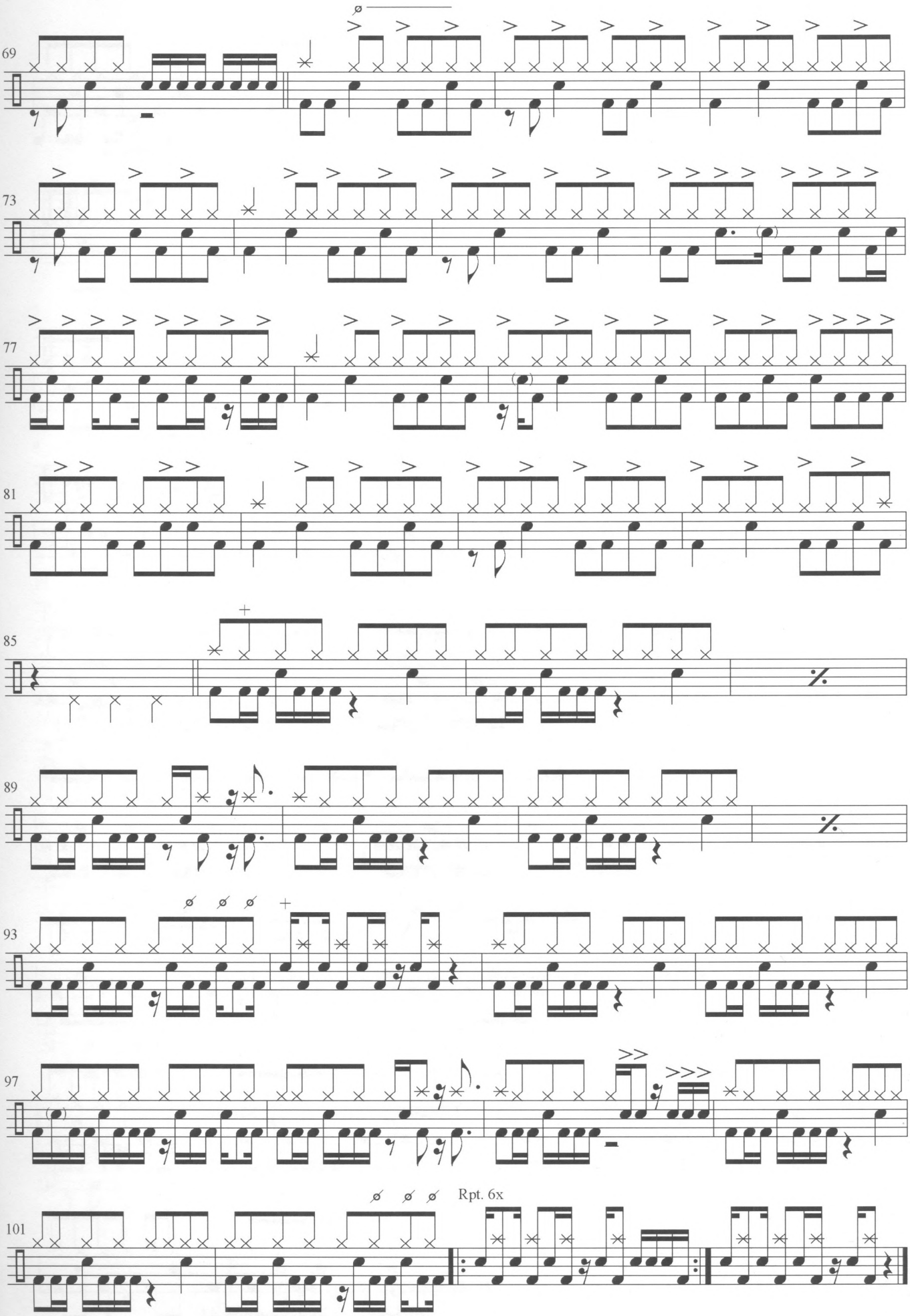

69
73
77
81
85
89
93
97
101
Rpt. 6x

Presence

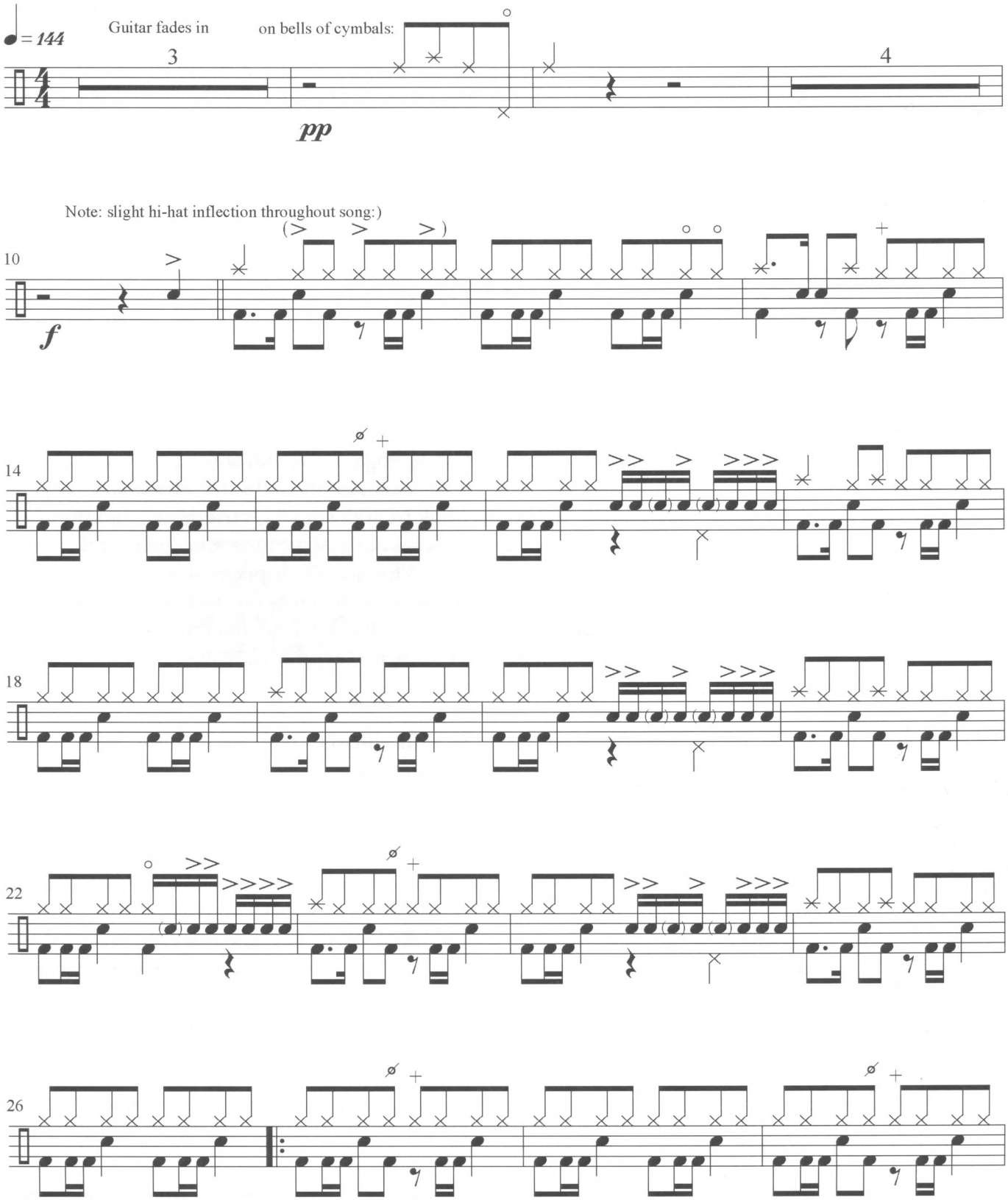
(Swan Song 92439)
Year released: 1976
Producer: Jimmy Page
Engineer: Keith Harwood
Recorded and mixed at Musicland Studios, Munich, Germany

Achilles Last Stand: *Presence* opens with this 10-minute tour de force. The entire album is fairly heavy, with no keyboards. Bonham rises to the occasion with one of his signature driving rock beats complete with busy eighth- and 16th-note bass drum patterns. The snare drum figure in measure 16 accompanies the guitar riff and recurs throughout the song. There is a blazing single-stroke run around the drums in measure 36, displaying the chops Bonham had when he chose to unleash them. In the section occurring at measures 49-60 (and later in the song as well), the drums break from the driving verse groove and Bonzo follows the guitar with cleverly displaced snare drum accents. One of the most interesting parts of this song is the 5/4 theme (appearing for the first time at measure 116). What actually happens here is very interesting. The initial impression is that the dotted quarter-note of the verses becomes the quarter note pulse in these sections. However, the tempo is actually pulled back just a slight bit further than that, so the sections are notated with a different metronome marking. Listen to how tight Zeppelin plays these sections as an ensemble.

Nobody's Fault but Mine: "Nobody's Fault But Mine" is a terrific ensemble piece which once again displays the uncanny ability of a band to listen, breathe, and play as one entity–in the days before click tracks were used! The drums enter with ensemble figures that occur throughout the song, and then lead into a heavy groove for the verses. What's interesting about the song is the juxtaposition of the swaggering verse groove against the long rests as Plant sings the choruses, and the ensemble figures re-enter. Notice the odd bar of 3/4 leading up to the rest. It goes by unnoticed when listening to the song, but when counting you realize things don't stay in 4/4 there. Again, Zeppelin displays total musicality and almost "prog rock" tendencies. Measures 33-46 feature a really interesting section where the drums punctuate the guitar riff that had been played alone at the top of the track. Check out how Bonzo turns the beat over going from measure 40 into 41. His command of syncopation and displacement became stronger as Zeppelin progressed. The rest of the song contains the drummer's trademarks: great feel, lots of coordinated left-foot hi-hat work, ghost notes, clever fills, and wonderful musicality.

ACHILLES LAST STAND

Words and Music by Jimmy Page and Robert Plant
From the album "Presence" (Swan Song 92439-2) (1976)



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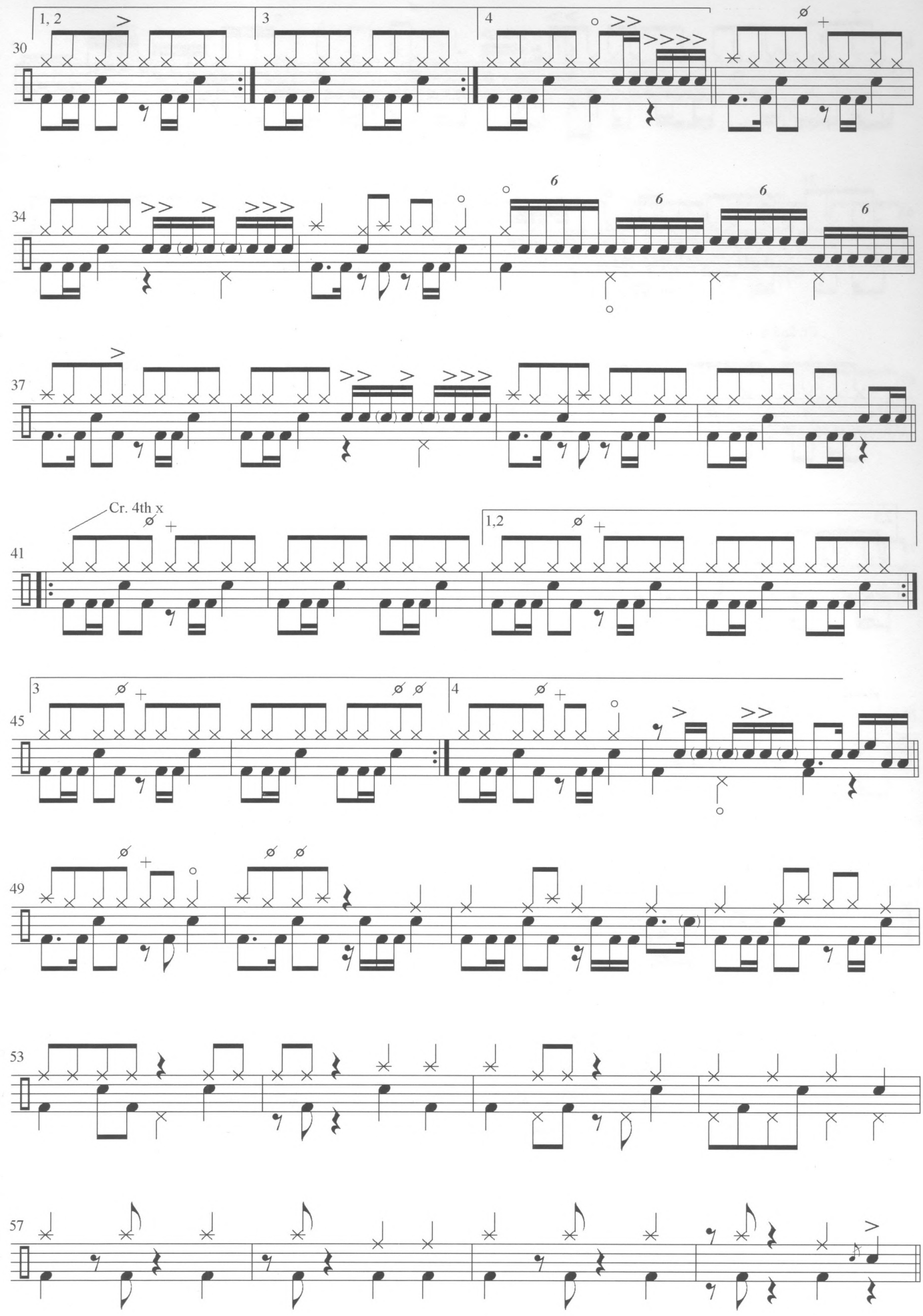
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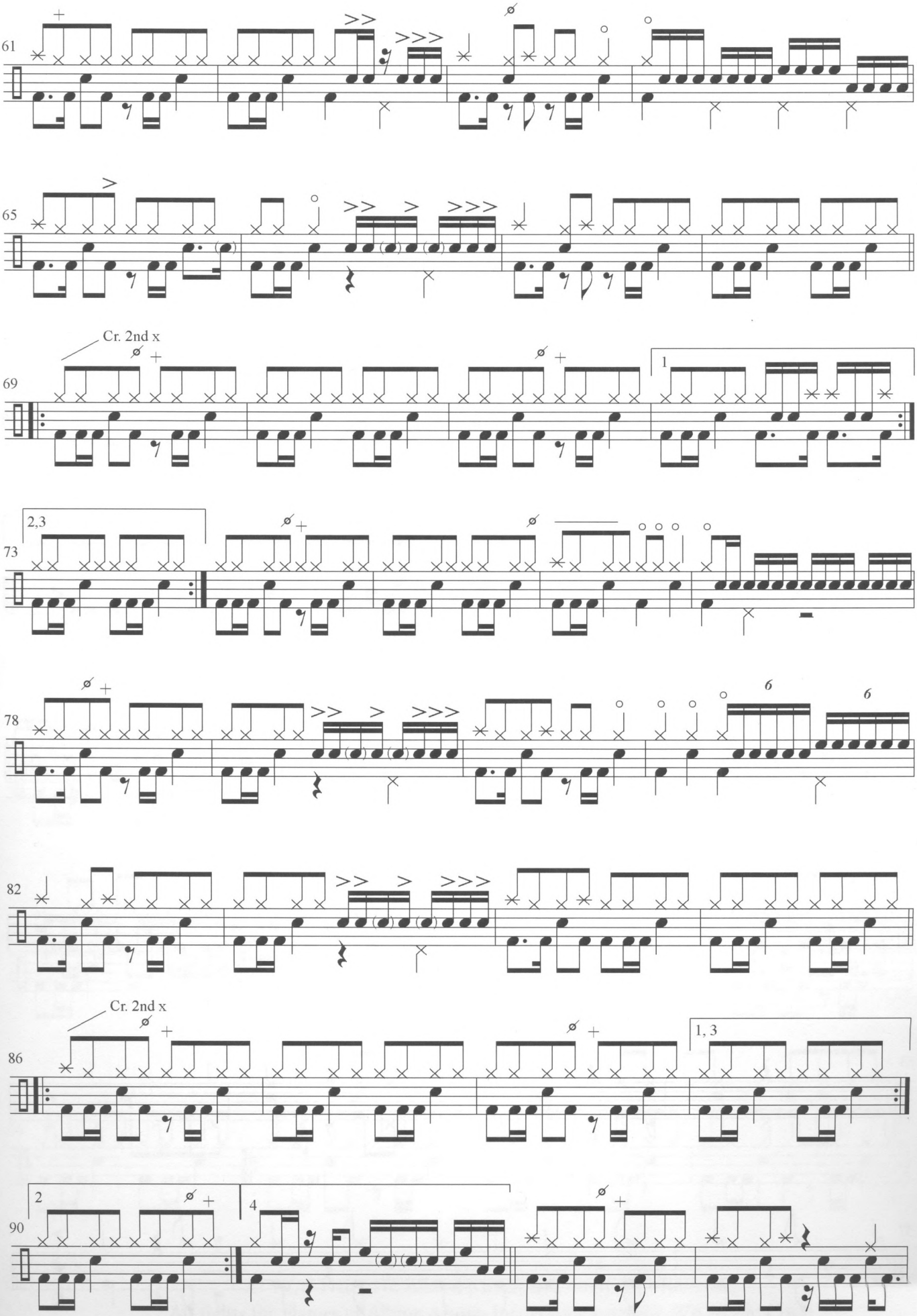
1, 2
3
4
34
6
37
41
Cr. 4th x
1,2
45
3
4
49
53
57


61
65
69
Cr. 2nd x
1
73
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78
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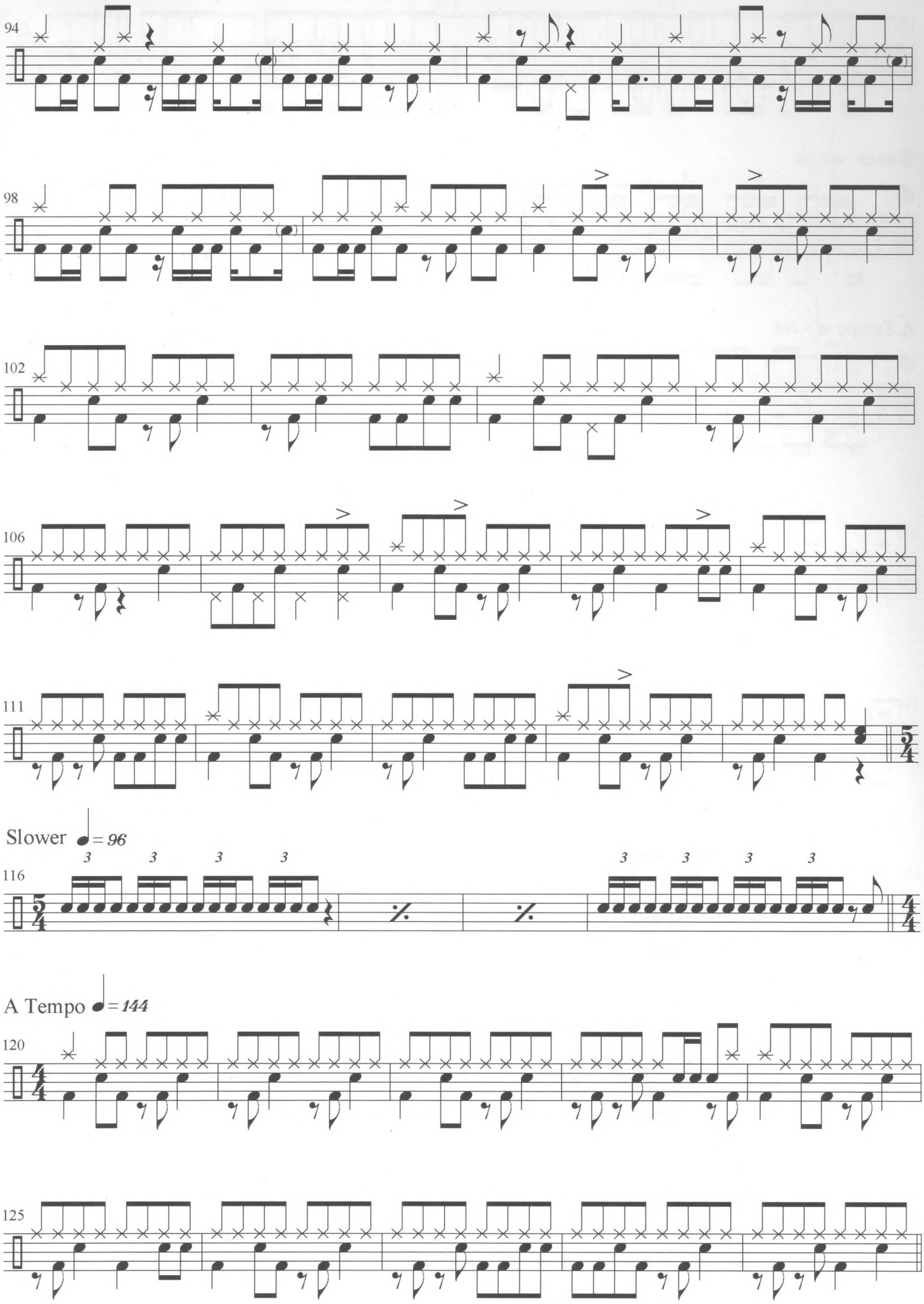
6
82
86
Cr. 2nd x
1, 3
90
2
4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106
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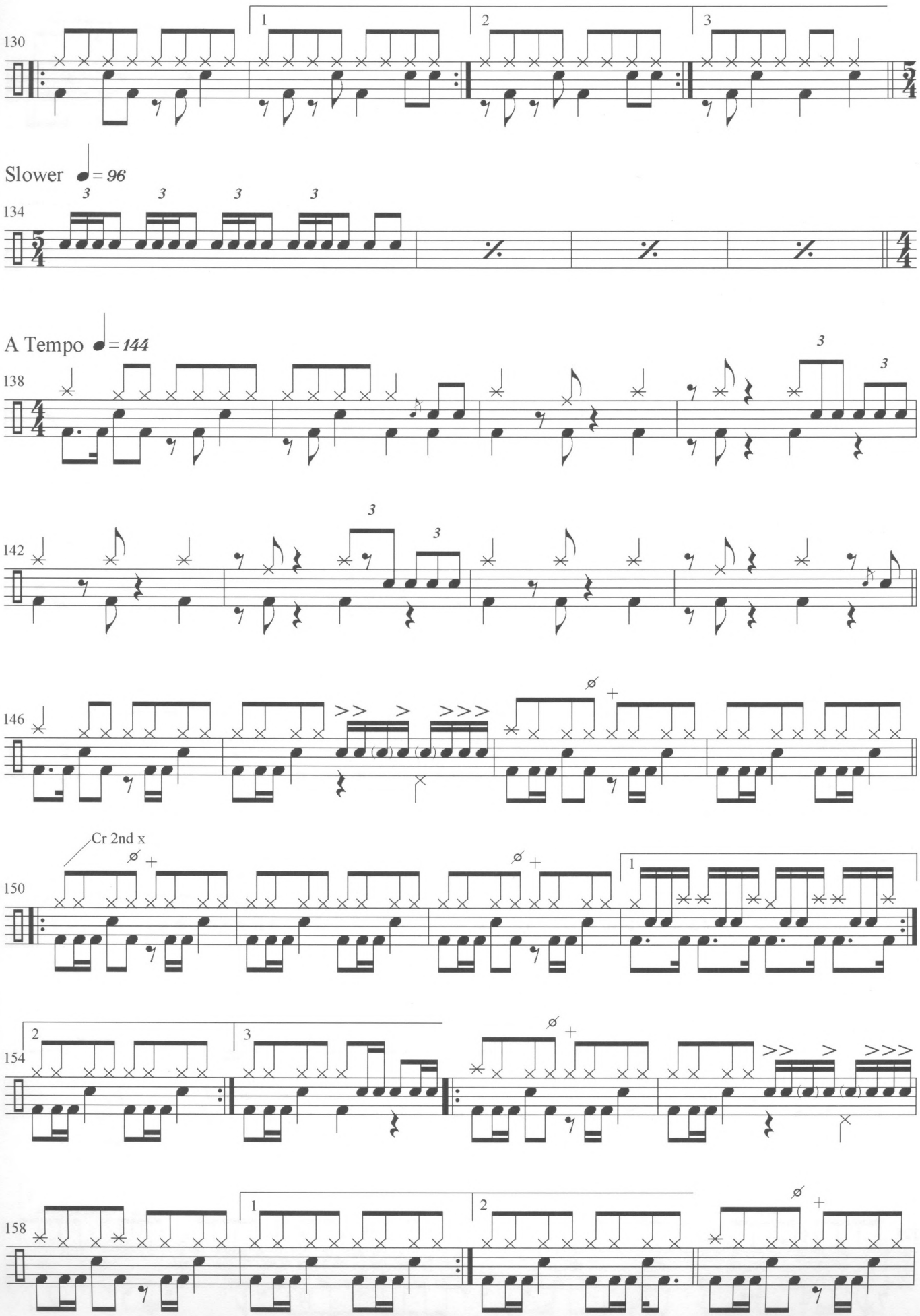
Slower ♩= 96
116
A Tempo ♩= 144
120
125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Slower ♩= 96
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A Tempo ♩= 144
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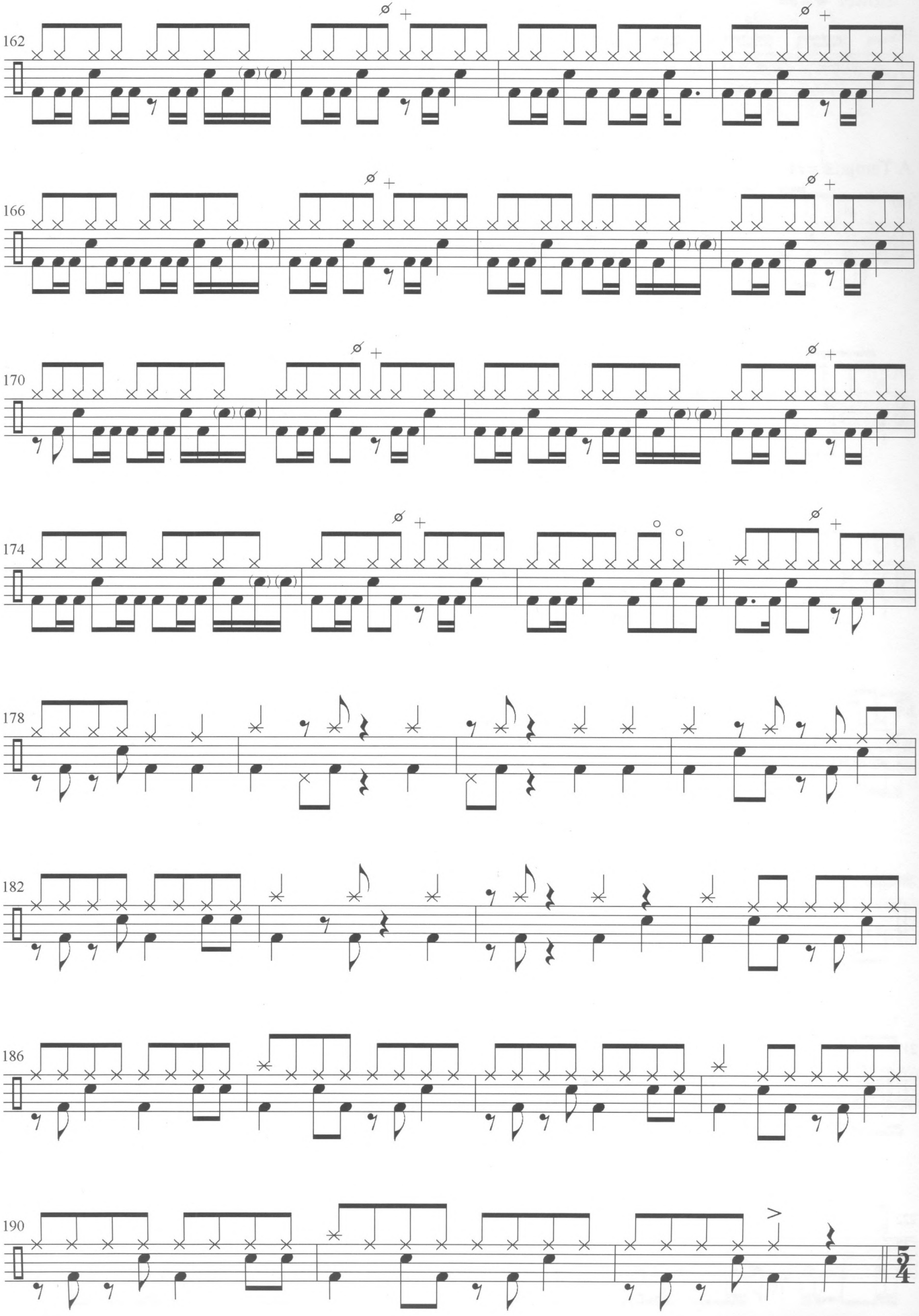
146
Cr 2nd x
150
154
158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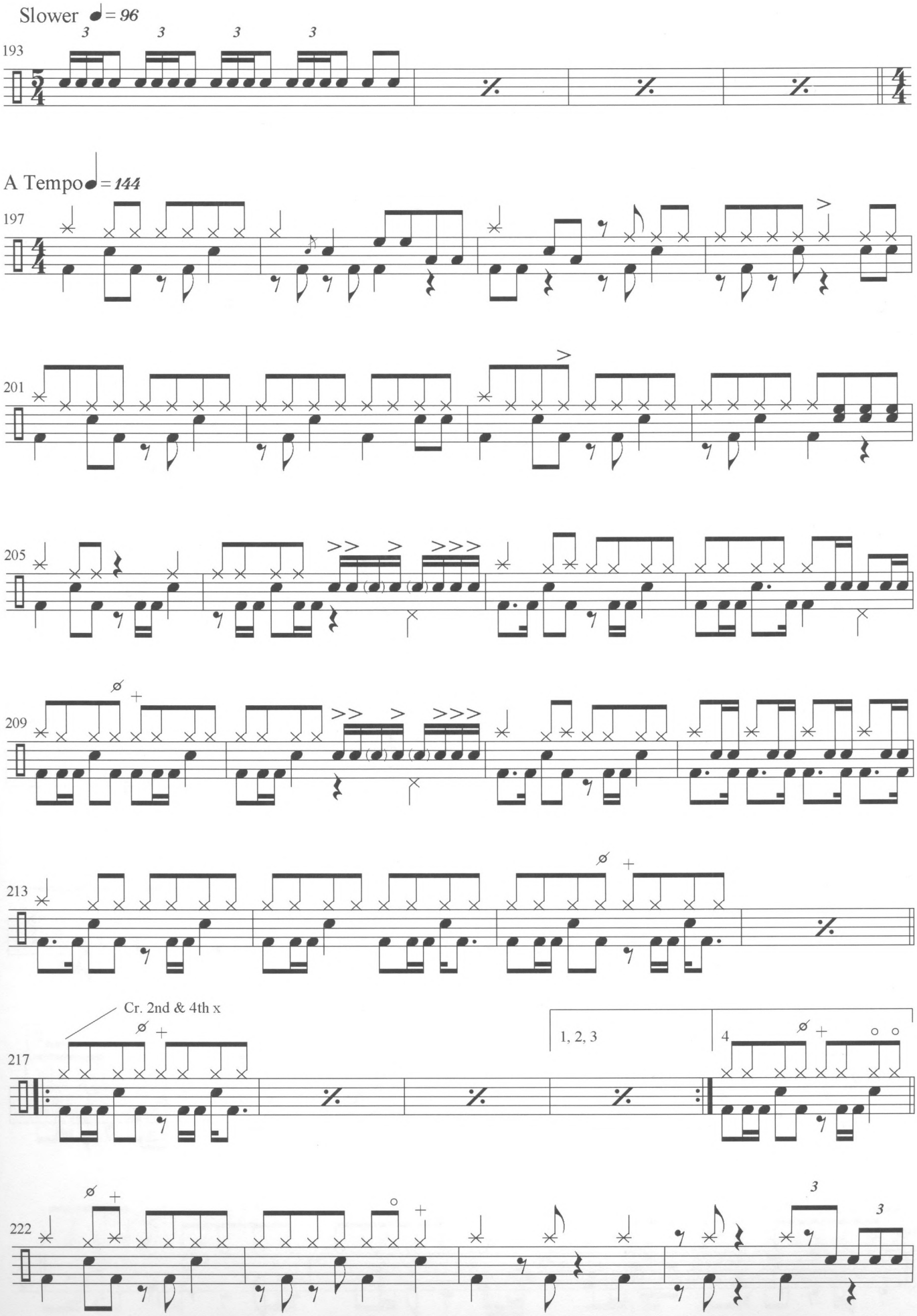
Slower ♩= 96
193
A Tempo ♩= 144
197
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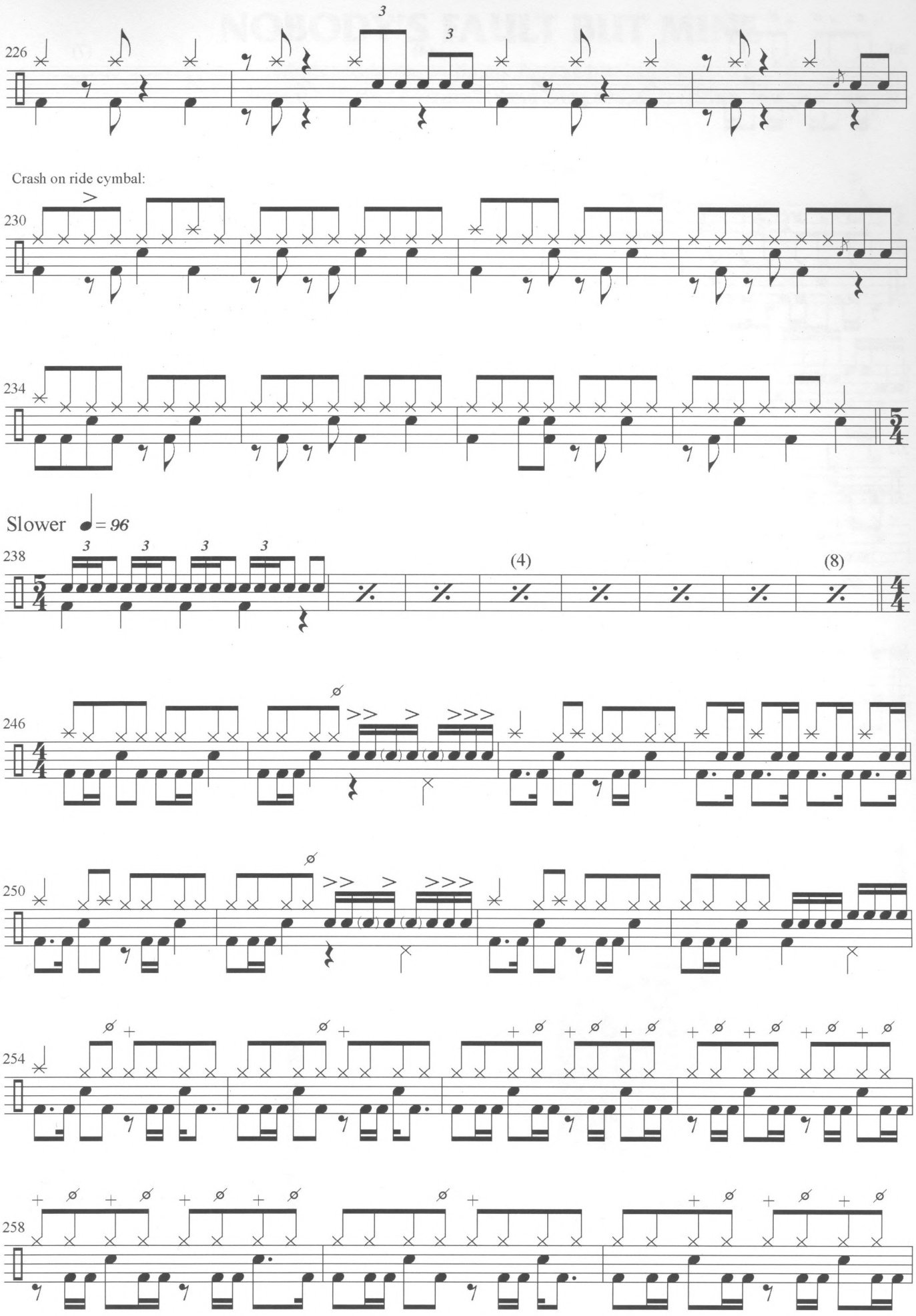
209
213
Cr. 2nd & 4th x
217
1, 2, 3
4
222


226
Crash on ride cymbal:
230
234
Slower ♩= 96
238
(4)
(8)
246
250
254
258

261 (4) (7)

268

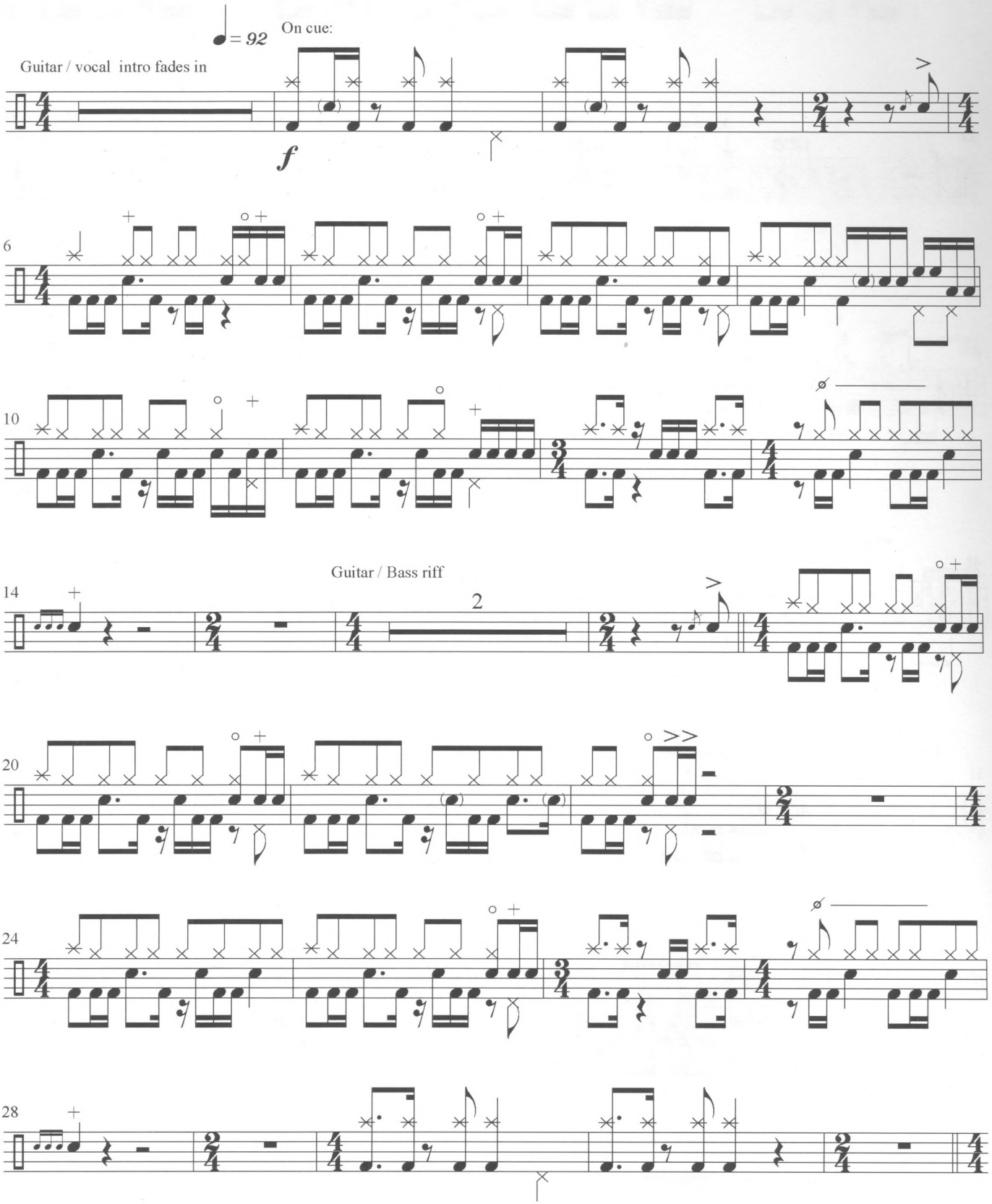
272

276 Guitar outro (fade)

Photo courtesy of Ludwig Drums

NOBODY'S FAULT BUT MINE

Words and Music by Jimmy Page and Robert Plant
From the album "Presence" (Swan Song 92439-2) (1976)



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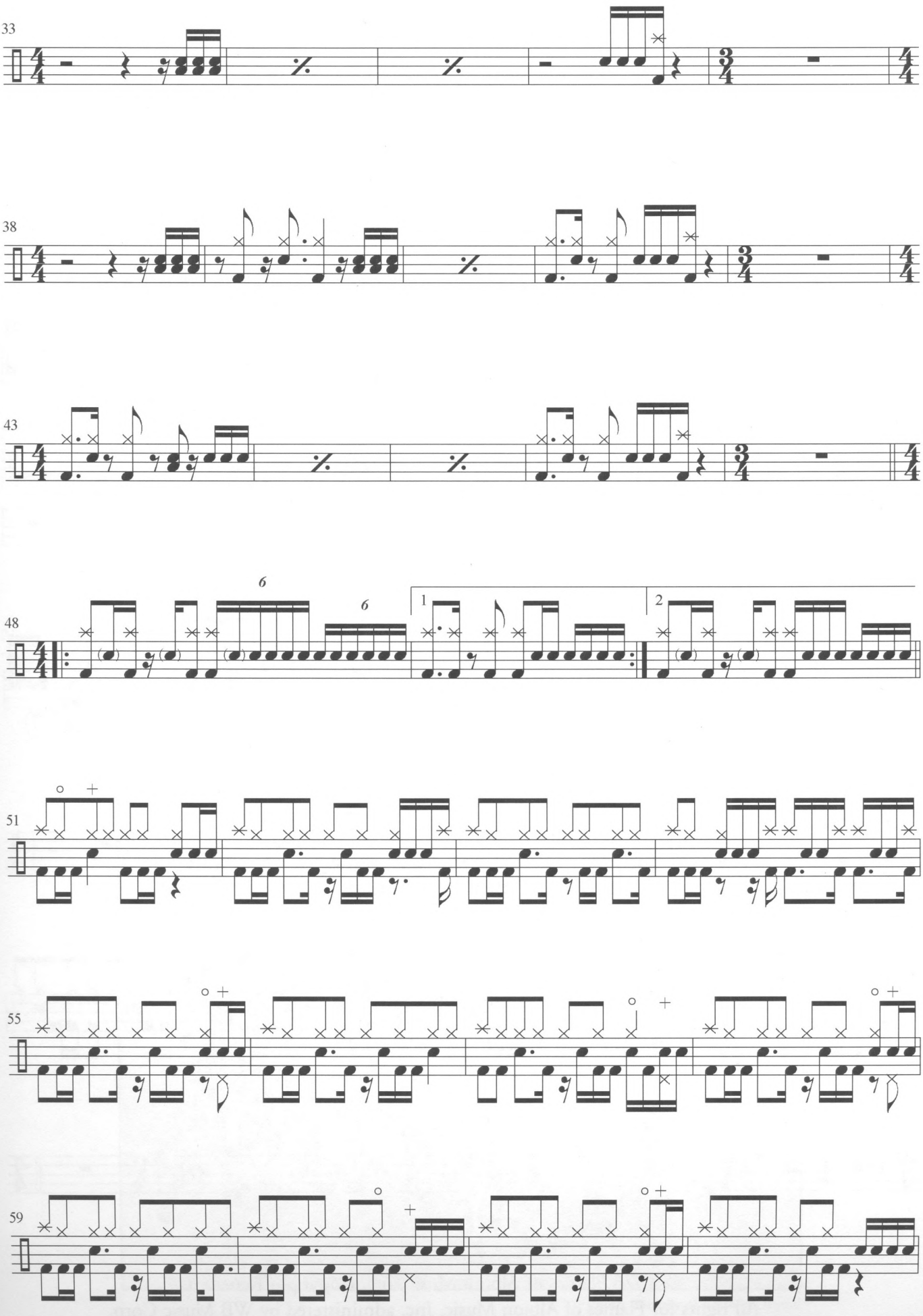
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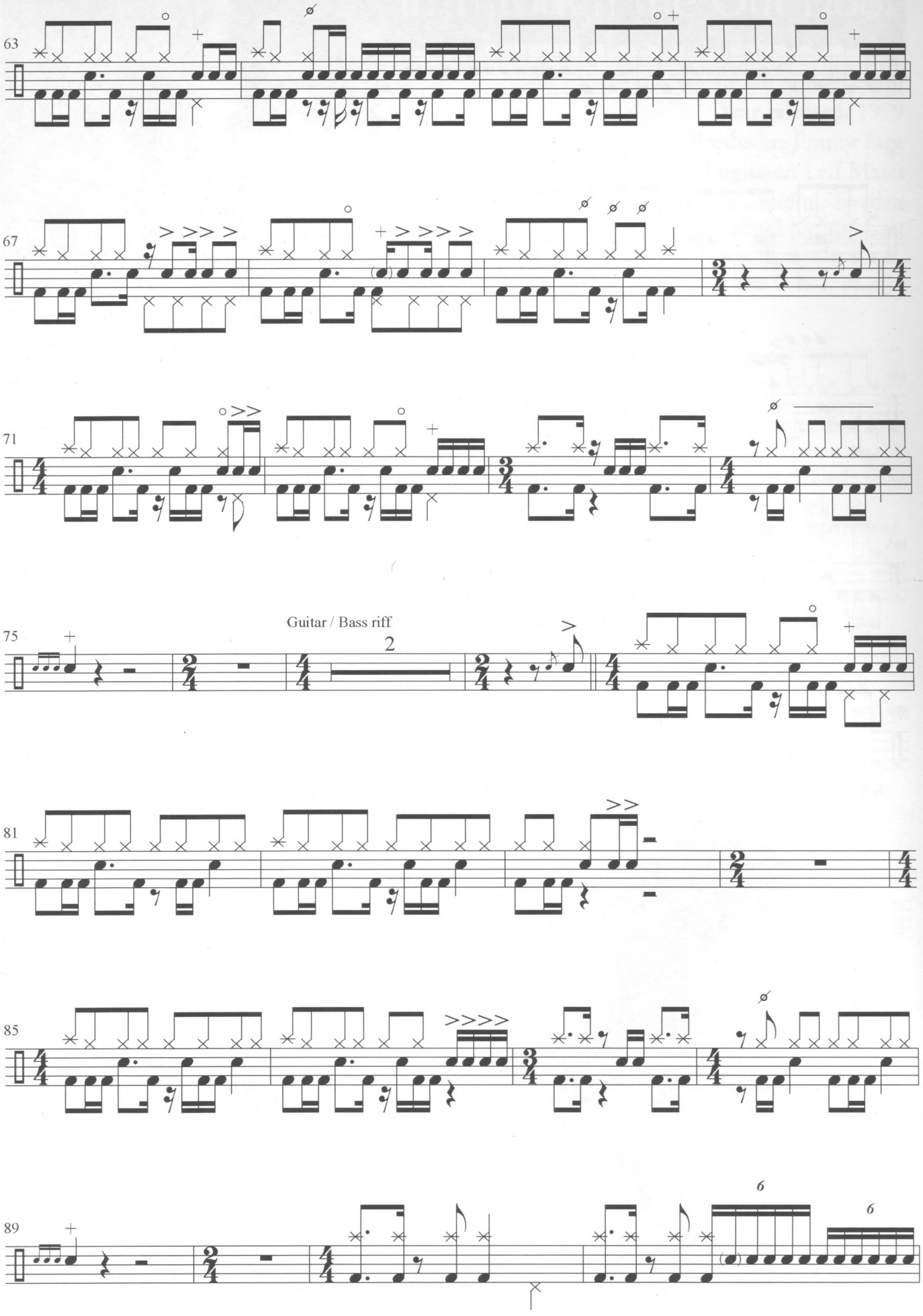
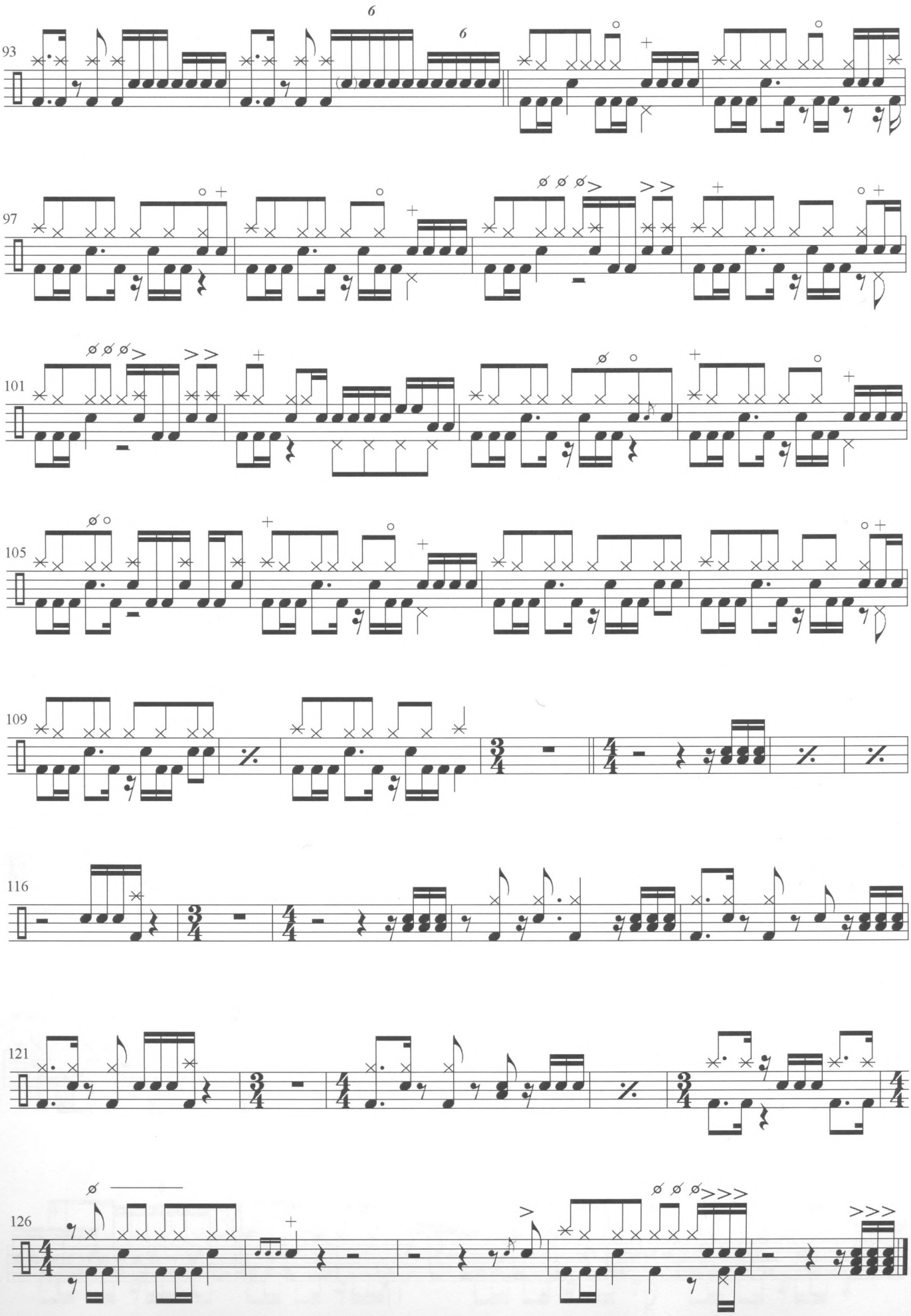

63
67
71
75
Guitar / Bass riff
2
81
85
89
6
6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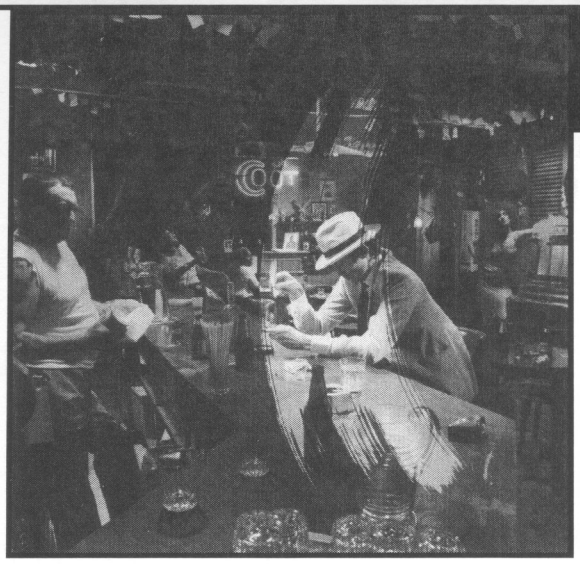


In Through the Out Door

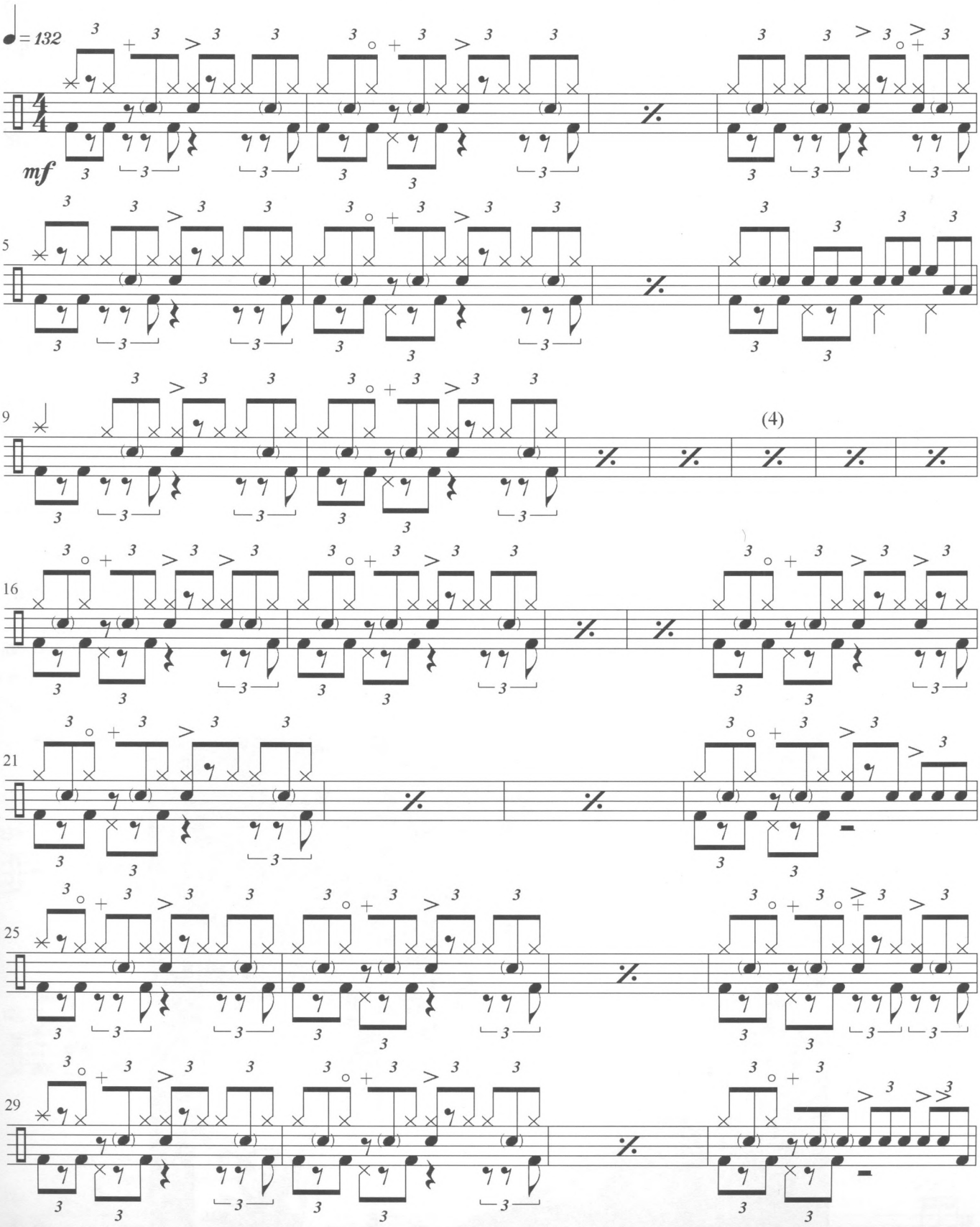
(Swan Song 92443)
Year released: 1979
Producer: Jimmy Page
Engineer: Leif Mases
Recorded at Polar Studios, Stockholm, Sweden
Mixed at Plumpton Studio, England

Fool in the Rain: This half-time shuffle is among the most recognizable beats in modern music. "Fool In The Rain" is an example of what drummers refer to as a "Purdie Shuffle" as played by R&B drumming great Bernard Purdie. Compare "Fool In The Rain" to Purdie's two best examples, recorded with Steely Dan, "Babylon Sisters" and "Home At Last." Jeff Porcaro referred (in the only drum video he ever made) to "Fool In The Rain" as a specific influence for his groove on the song "Rosanna." The creative placement of the open hi-hat and the ghost notes make this a challenging groove to play.

There are a few other interesting moments in the song. In the B-section of the song (measure 41), Bonzo plays quarter-note triplets on the bell of the ride cymbal while keeping the rest of the groove the same. The middle section of the tune is a fast Brazilian-style Samba. The drum part here involves accented 16th notes on the snare with the dotted-eighth and 16th note samba pattern on the bass drum. This is actually close to the traditional sound of samba from Brazil. The percussion instruments are overdubbed on top of this basic groove.

FOOL IN THE RAIN

Words and Music by Jimmy Page, Robert Plant and John Paul Jones
From the album "In Through the Out Door" (Swan Song 92443-2) (1979)



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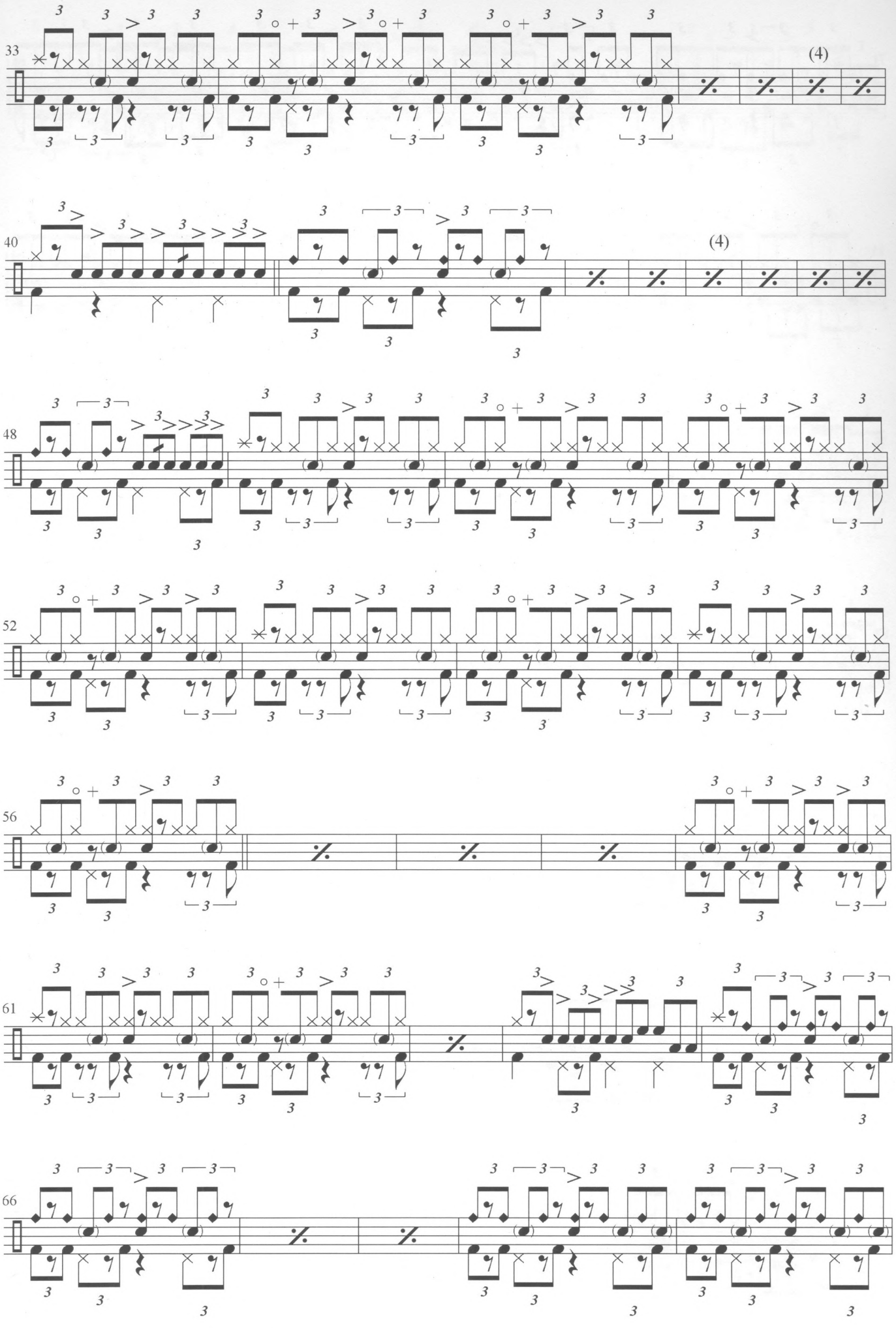
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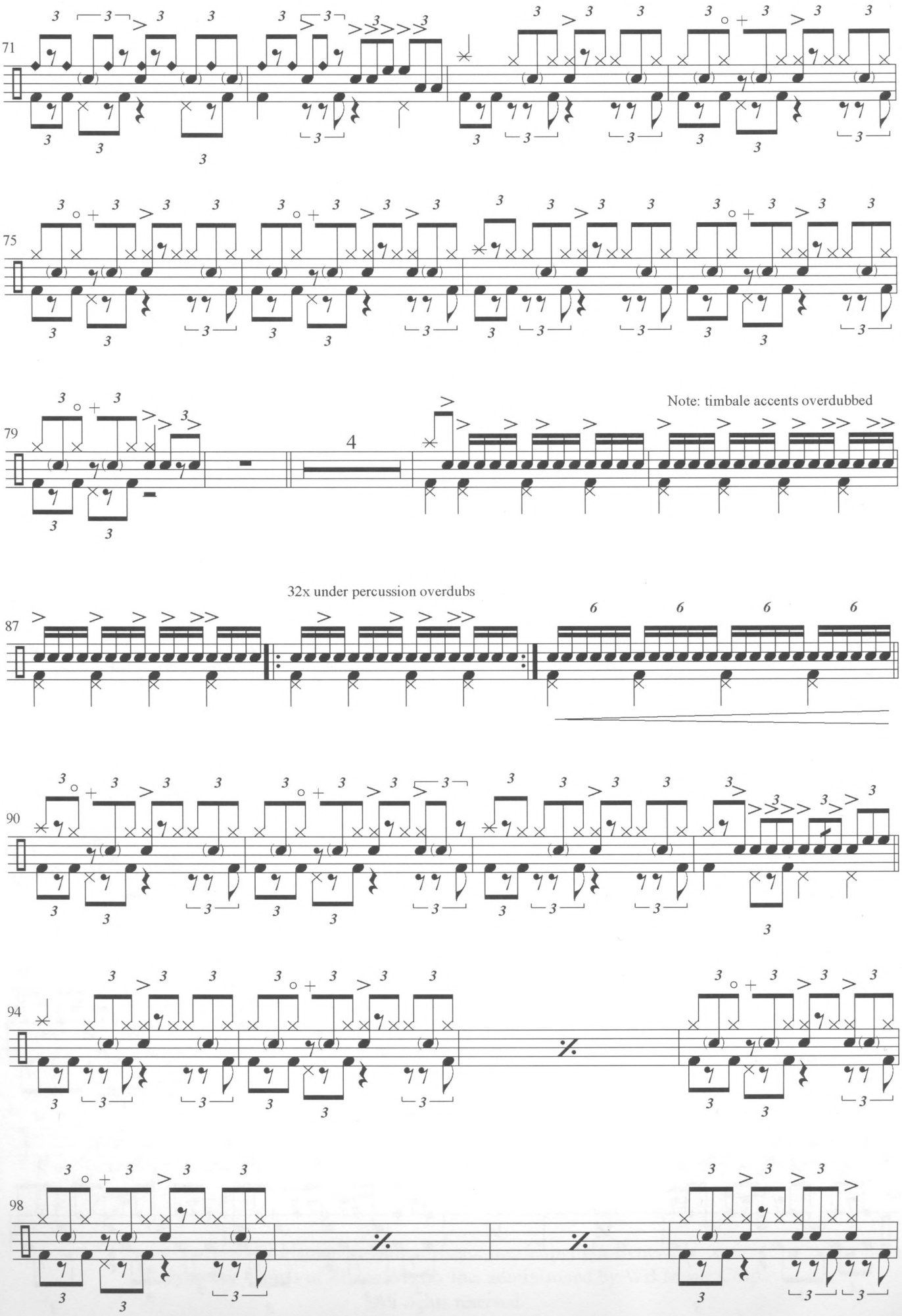
71
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Note: timbale accents overdubbed
32x under percussion overdubs
87
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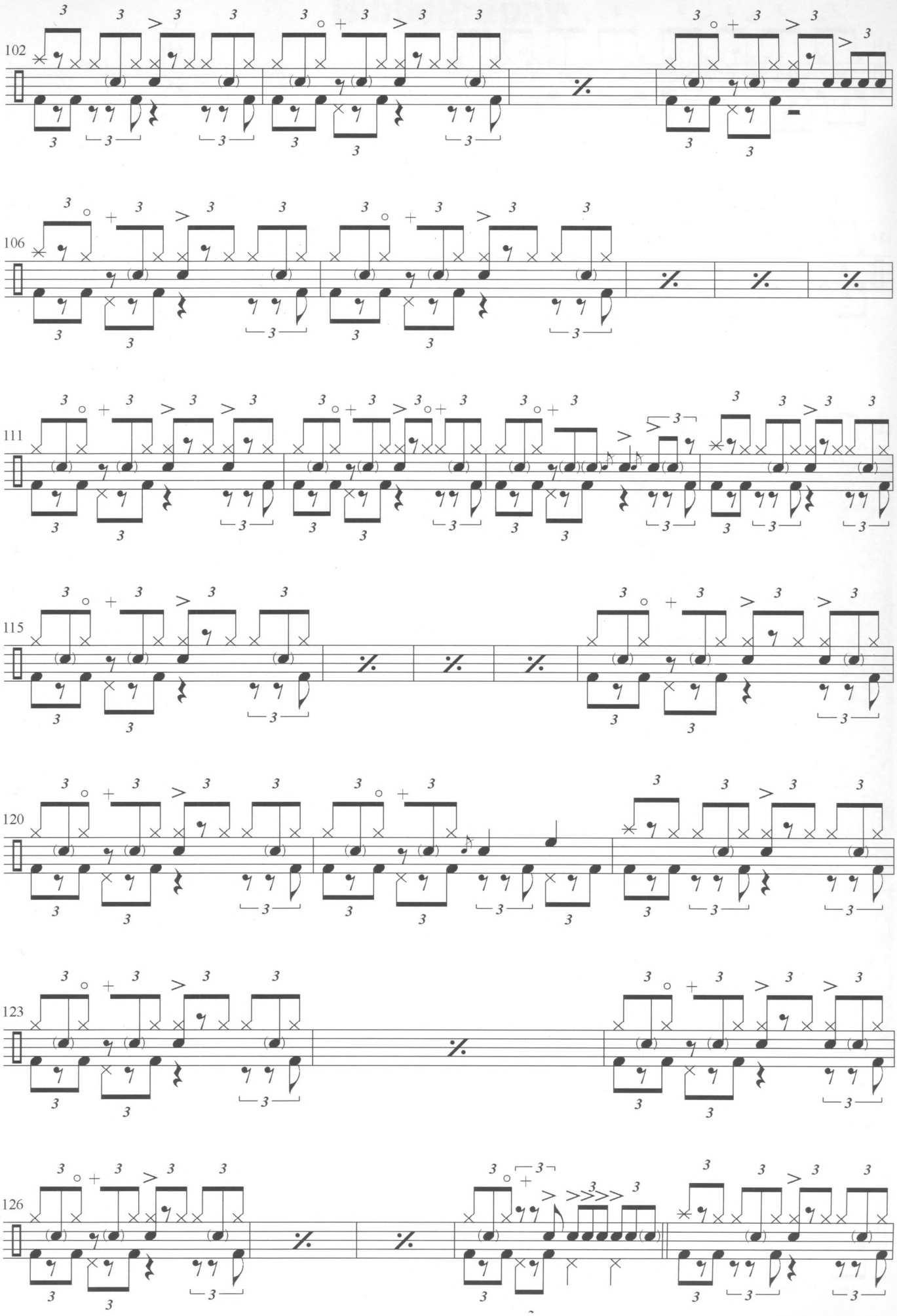
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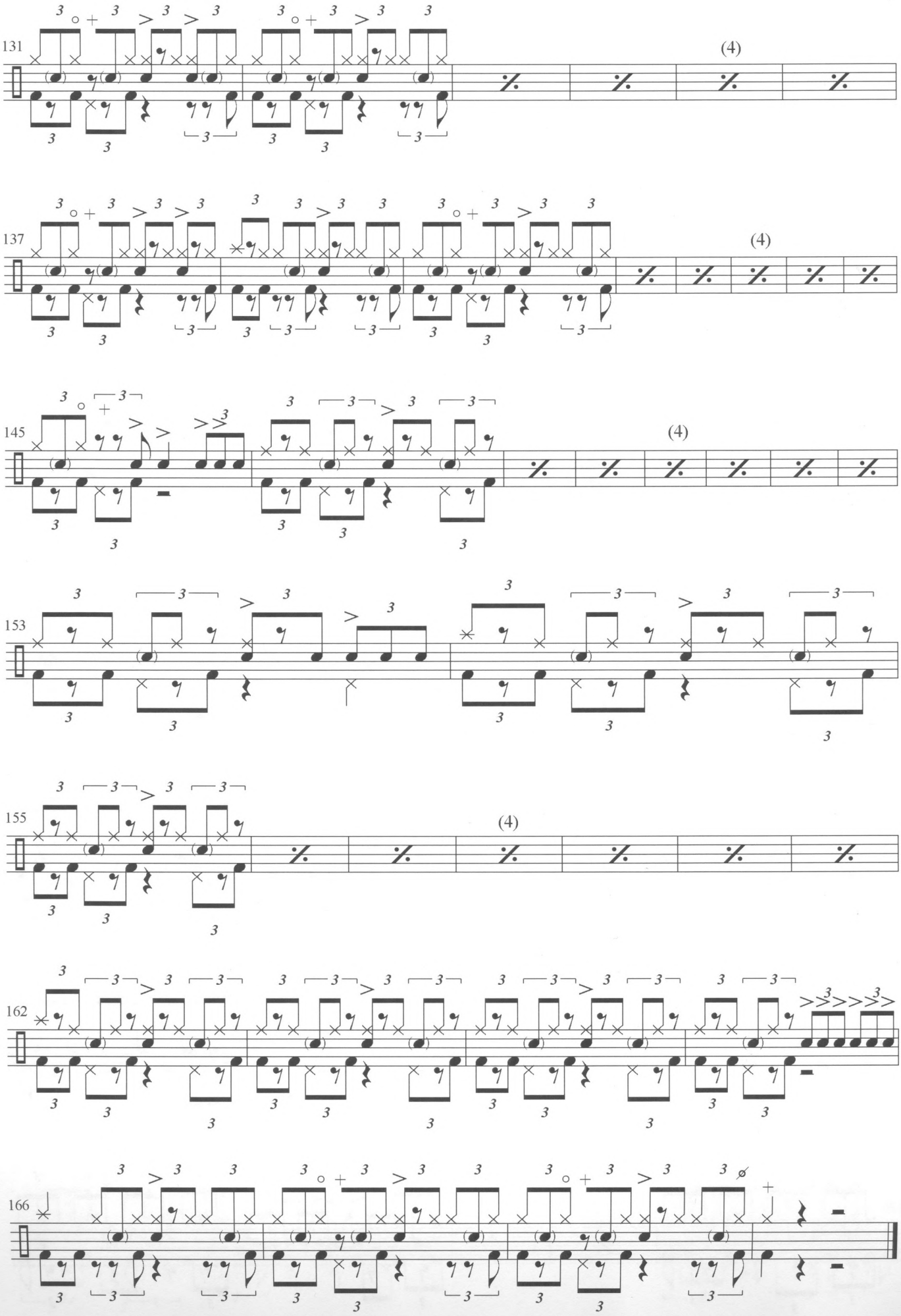
131
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166

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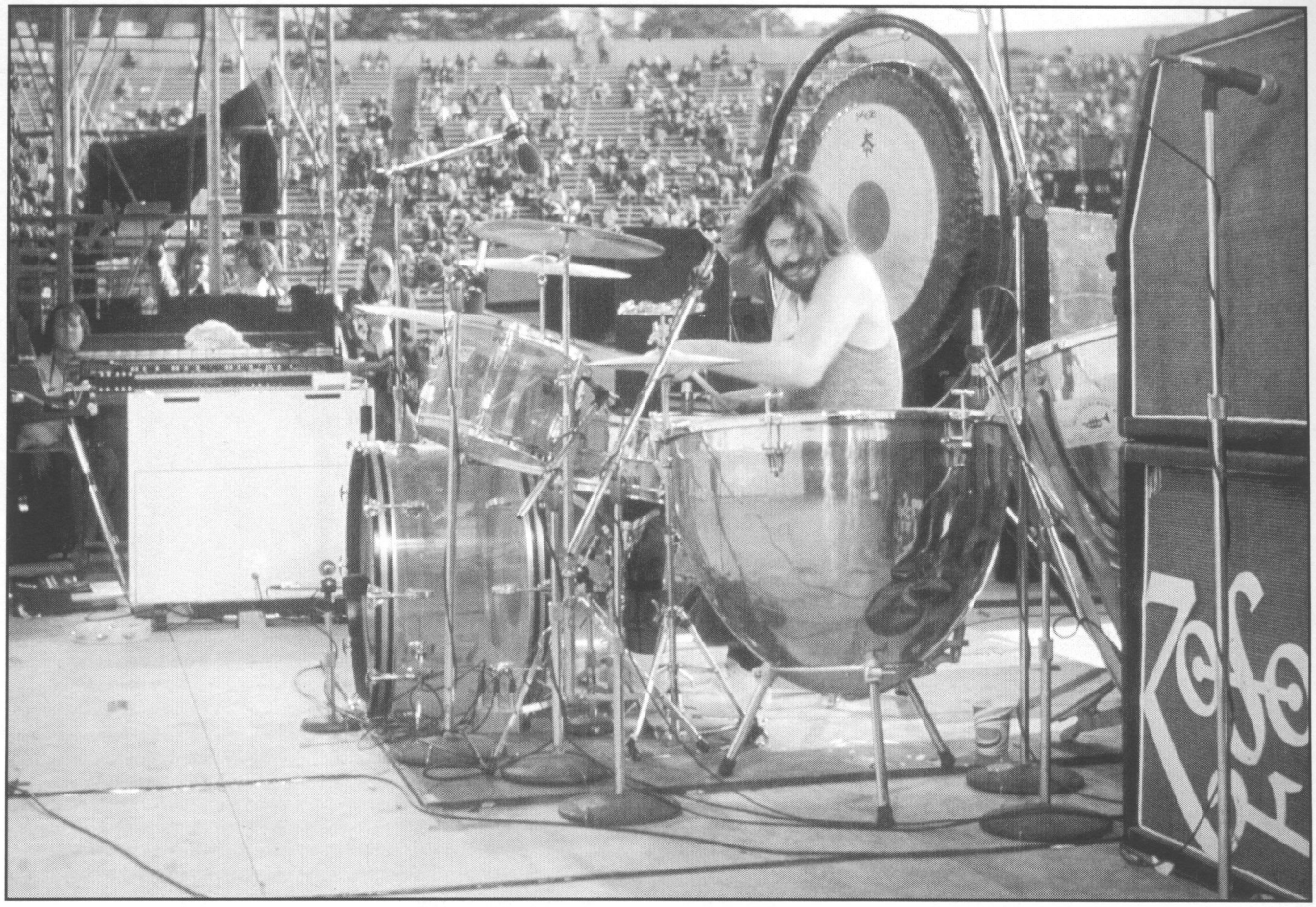
2. Bill Galliford, Ethan Neuberg, Colgan Bryan, Aaron Stang (editors), *Just Led Zeppelin Real Book*, Warner Bros. Publications, 2004.



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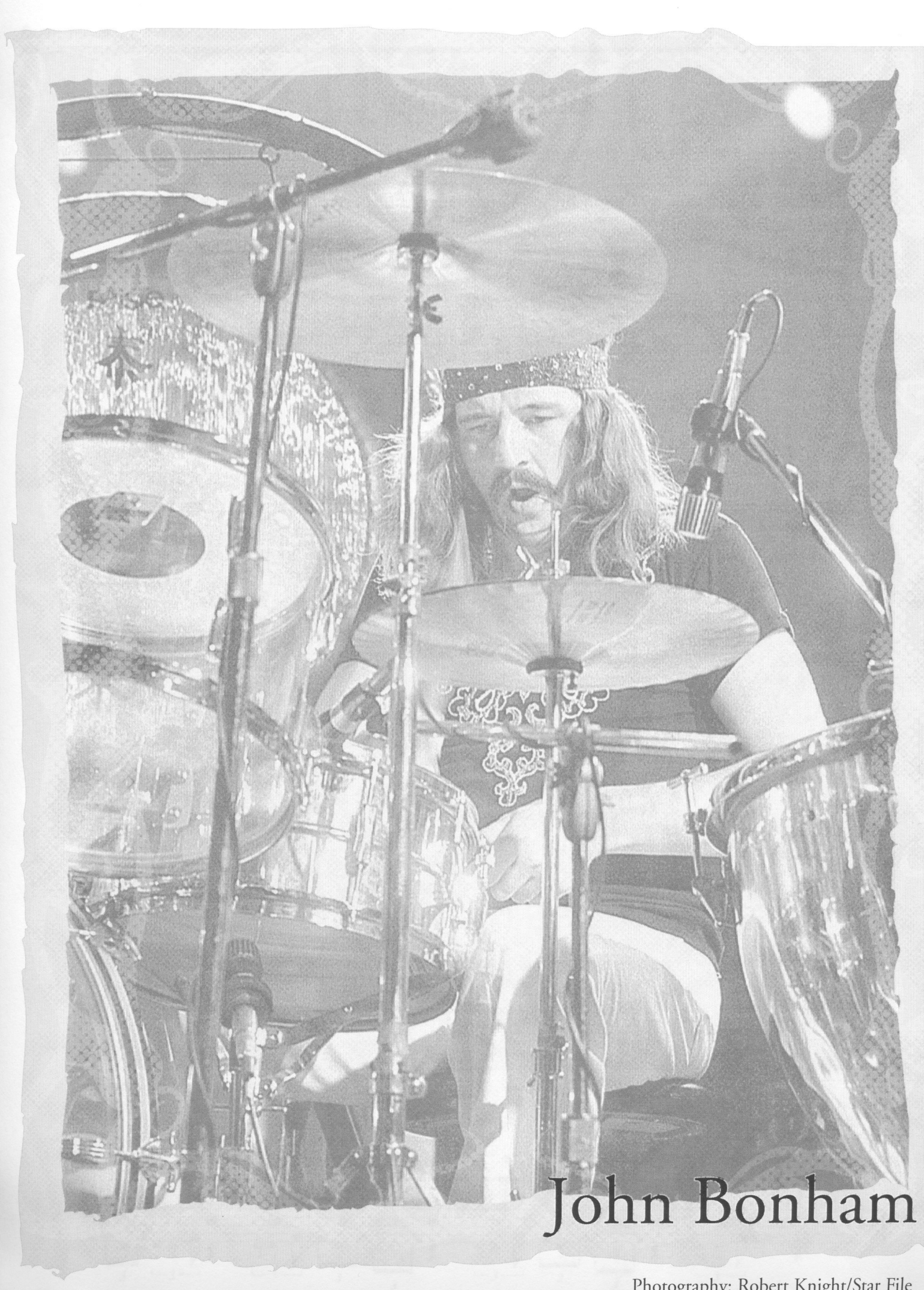

John Bonham

Photography: Robert Knight/Star File

GOOD TIMES BAD TIMES
BABE I'M GONNA LEAVE YOU
DAZED AND CONFUSED
COMMUNICATION BREAKDOWN
WHOLE LOTTA LOVE
WHAT IS AND WHAT SHOULD NEVER BE
HEARTBREAKER
LIVING LOVING MAID (SHE'S JUST A WOMAN)
IMMIGRANT SONG
BLACK DOG
STAIRWAY TO HEAVEN
MISTY MOUNTAIN HOP
THE SONG REMAINS THE SAME
OVER THE HILLS AND FAR AWAY
THE CRUNGE
D'YER MAK'ER
NO QUARTER
THE OCEAN
CUSTARD PIE
THE WANTON SONG
ACHILLES LAST STAND
NOBODY'S FAULT BUT MINE
FOOL IN THE RAIN

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